

Editorial Note

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This seventh issue of *Aegyptiaca* is special in several respects: it could not be published in 2022, the first articles appeared in 2023, and the final article was not completed until March 2025. This has led to the strange situation that *Aegyptiaca* #8 was completed before this issue #7. The reason for this is quite simple: the transition from a straightforward editing process involving the conversion of Word documents into PDF files to a more complex process involving the embedding of media in HTML files with the help of an XML programmer was much more complicated than we had initially hoped. However, the effort has paid off: this issue of *Aegyptiaca* offers papers that present new topics and new perspectives.

In her paper, Tamara Berger presents first research on the reception of Ancient Egypt in Rijeka, Croatia, and analyzes case studies from the 19th and 20th centuries. Sabine Herrmann traces the history of an Osiris Hydreios from its discovery to its depiction in works of art from the 17th and 18th centuries and Margaret Greene analyzes how and why early antiquarians used Herodotus' "Histories" to construct an image of ancient Egypt, drawing particularly on the British "Edinburgh Review" as a source. The "Trier Early Egyptian Travel Accounts Project (EETA)" is presented by Stefan Baumann and Iris Hoogewij, a project which examines travel accounts about Egypt up to the Napoleonic expedition with a focus on topics such as biblical references, travel dangers, and local fauna. Renaud Pietri examines a reproduction of the western obelisk of Hatshepsut in Karnak published in the 18th century, and in particular the influence of Comte de Caylus' *Recueil d'antiquités*. The reception of Neo-Assyrian art is analyzed by Eugène Warmenbol against the background of the reception of Egypt in Belgium in the 19th century, particularly in Masonic contexts and in the paintings of the artist Joseph Stallaert. Braden Lee Scott uses Alfred North Whitehead's process theory, among other things, to analyze the material and symbolic history of Roman obelisks from antiquity to modern times from the perspective of material culture. "Khayamiya," a traditional Egyptian handicraft, is the subject of Benjamin Hinson's paper, he interprets it as a reaction to 19th-century mass tourism and examines the influence of this form of reception of Egypt on Western design and fashion. Alfred Grimm interprets Ovid's account of the petrification of Aglaurides by Hermes against the backdrop of his knowledge of the cult of Isis, taking a comprehensive look at the European reception of Egyptian art in terms of petrification and transformation.

Aegyptiaca will soon be closely linked to another project dedicated to the academic study of the reception of Ancient Egypt. Together with Miguel-John Versluys we are starting work on an “Encyclopedia of the Reception of Ancient Egypt” (ERAE), a DFG-funded project hosted at LMU Munich. ERAE and *Aegyptiaca* will complement each other perfectly: while *Aegyptiaca* is intended to serve as a forum for discussion and presentation of recent research, ERAE will document the results of research conducted in recent years and make them available for further research.

Meanwhile, the journal is thriving in terms of both quality and quantity. Last year alone, we had almost 25,000 downloads, and in the first four months of this year, there were almost 14,000. But more importantly, the essays are widely cited in the specialist literature. *Aegyptiaca* has firmly established itself as a research platform focusing on the reception of ancient Egypt. We would like to express our gratitude to all the authors, reviewers and readers.

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