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Egyptian stasis and imperial quick-time: recursive xenophobia cloaked in mysticism

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Egyptian Stasis and Imperial Quick-time: Recursive Xenophobia Cloaked in Mysticism

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Introduction:

In 2014, Katy Perry released her music video for "Dark Horse," where she dressed up as Cleopatra, adorned with gold, jewels, and exotic makeup; Perry is sailing on a barge with dancing cat heads, surrounded by iconographic Egyptian images including sphinxes, pyramids, and sarcophaguses. The opening scene of the music video clearly parallels *Life of Antony* (1 A.D.) by Plutarch and *Antony and Cleopatra* (1606) by William Shakespeare, two texts which depict Cleopatra as mystically floating on a barge down the Cydnus River. Although this may seem like a one-off echo of texts that are centuries old, the exoticization and fetishization of Egyptian culture is a transtemporal one, appearing in an array of Western texts, media, and popular culture from the first century to the twenty-first. This widespread trend depicts Cleopatra as an erotic, current figure of Egypt, despite the fact that she lived over 2000 years ago. This raises an important question: what is the nature of the relationship between Egypt and temporality that has been subtly constructed by Western culture, as caused by this transhistorical phenomenon?

When examining Western depictions of Egyptian temporality, one could look at the temporal literary criticism surrounding *Antony and Cleopatra*, which I argue is one of the primary originators of this fetishization trend, second to *Life of Antony* by Plutarch. Literary scholars such as David Kaula, Giuseppe Di Giacomo, and Rebecca Bushnell all agree that Shakespeare depicts Antony as stuck in the past; however, none of these scholars acknowledges that Cleopatra causes this view of Antony. In *The Time Sense of Antony and Cleopatra*, Kaula argues that the most important time for Caesar is the future, for Antony, it is the past, and for Cleopatra, it is the present (*The Time Sense of Antony and Cleopatra*, p.215). In *Temporality and Beauty*, Di Giacomo also argues that Antony is consumed by the past (*Temporality and Beauty*, p.2). In *Tragedy and Temporality*, Bushnell agrees with Kaula's argument that Caesar is most preoccupied with the

future (*Tragedy and Temporality*, *p.78*6). Bushnell also delves into how the text and performances of it have been subject to time and space (*Tragedy and Temporality*, *p.*787). Like Kaula and Bushnell, I agree with the analysis of Caesar as a vehicle launching the plot into the future and being symbolic of a sense of urgency. However, unlike Kaula, Di Giacomo, and Bushnell, I argue that Cleopatra is representative of an eternal past, and her influence reconstructs Antony's relation to time by transforming him from being a Roman general steeped in imperial quick-time to indulging in a stasis littered with luxury, exoticism, and inebriation (which functions as another warping of temporality: an additional layer of deceleration). Thus, it is made clear that Egypt is the source of temporal displacement, which by association affects both Cleopatra and Antony's respective relationships with time.

Museological and historicist imperial theory have also investigated Western depictions of Egypt, demonstrating how Egyptian culture has been constructed in the West as so exoticized that it operates on a static temporal plain. With regard to museological theory, Stephanie Moser unpacks Western cultural constructions of ancient Egypt in the British Museum from 1759 to 1880, and argues that the acquisition, arrangement, and reception of these artifacts inherently create a historical narrative about them that is not necessarily accurate (*Wondrous Curiosities*, p.2). Moreover, Moser highlights how the apparent ahistorical nature of how the West presents information creates falsities that are presented as fact (*Wondrous Curiosities*, p.5). She carefully traces how Egyptian artifacts were obtained, displayed, and seen by the public in England; she ultimately demonstrates that Egyptian culture was presented as unimportant and savage as compared to Greco-Roman artifacts until the nineteenth century, when a dramatic shift occurred (*Wondrous Curiosities*). This change coincides with the nineteenth-century period of Egyptomania, which led to ancient Egyptian culture being exoticized and fetishized in extreme manners, particularly in museum settings (*Wondrous Curiosities*). Thus, Moser reveals how

exoticizing Western presentations of Egyptian artifacts have contributed to Western perspectives on Egypt.

In terms of historicist imperial theory, Shana Minkin examines the way in which consulates handled the deaths of the diverse population of Alexandria in the late-nineteenth and early-twentieth century, revealing imperial European desires to control Egypt, a country widely infantilized and viewed as mystical. Minkin demonstrates how Britain and France made these deaths a political phenomenon, by claiming ownership of these bodies in order to exert imperial influence in Alexandria (*Imperial Bodies,* p.90). Minkin also discusses Alexandrian funerals and documentation of death, which operate as two means of preserving the past that are central to Egyptian culture. Minkin ultimately illustrates the historical importance of the memorialization of the past in Egyptian culture, and reveals how British and French consulates claiming possession of Alexandrian dead bodies, which are emblematic of Egyptian preservation, transformed them into static entities manipulated for the imperial benefit of either country (*Imperial Bodies*). The work of Moser and Minkin help support my claim that Egyptian culture has been exoticized and mystified by the West, and by Britain in particular, to such an extent that Egypt appears as though it operates on a slower temporal plane than Western cultures.

Theoretical approaches rooted in postcolonial and anthropological theory also help explain Western conceptions of the East. In *Orientalism* (1978), Edward Said theorizes how the West perceives the East. He makes a clear distinction between "the Orient" and "the Occident," arguing that, particularly since the eighteenth century, European culture needed to separate itself from the "Orient," or the East, in order to gain strength and be understood as the dominating, more intelligible culture (*Orientalism,* p.2-3). Said also demonstrates how Egypt in particular operates as a fetishized portion of the "Orient" by referencing historical figures like Napoleon, and unpacking the prevalent eighteenth-century desire for European intellectuals to travel to Egypt and

report back to Europe on all of their findings (*Orientalism,* p.80). This information is particularly interesting to put in conversation with *Time and the Other* (1983) by Johannes Fabian, who argues that the West treats the East as though it is permanently stuck in the past (*Time and the Other*). I draw from both theoretical lenses to prove that Egyptian culture has been glorified and mystified by the West in such a way that depicts Egypt as being eternally ancient.

Although these texts individually demonstrate how the West conceptualizes the East and constructs its own historical narratives about it, there is a clear gap in scholarship that remains. The lack of scholarship acknowledging the exoticization of Egyptian culture and how this causes Egypt to be treated a place of stasis leaves a fascinating realm of knowledge that has yet to be explored. Utilizing a theoretical approach grounded in temporal literary criticism, as well as museological, historicist imperial, anthropological, and postcolonial theory, I demonstrate how Egypt is exoticized to such an extreme that it appears to function on a static temporal plane. I trace the fetishization of Egyptian culture and literature as far back as *Life of Antony* by Plutarch, and focus on its resonances in *Antony and Cleopatra* and *Pharos, the Egyptian* (1899). I argue that across all of these centuries of Western literature, Egypt functions as a place of stasis, particularly in relation to an imperial quick-time existing in Rome and England. Shakespeare clearly depicts Egypt as a place of stasis in *Antony and Cleopatra*. This reverberates in *Pharos, the Egyptian* in similar, but more supernatural ways, including mystical, iconographic Egyptological symbology and an array of temporal inconsistencies, including fainting, entrancement, clairvoyance, and gaps in time. I provide context through museological exhibition, historicist imperial, anthropological, and postcolonial theory, highlighting how Egypt has been depicted as a place of stasis in historical settings. Finally, I demonstrate the stakes of this argument by revealing its twentieth and twenty-first century resonances in pop culture, including films, musicals, infomercials, and hip-hop. The black community claiming Cleopatra as a black icon dangers this historically oppressed group of

people, because their adoption of Cleopatra may force the community to absorb the stereotypes that Cleopatra has transhistorically suffered from, including the fetishization of her culture, the sexualization of her body, and her static existence. Thus, the black community establishing Cleopatra as an emblem of blackness makes this community run the risk of eventually being treated as static, existing in an eternal past just as Cleopatra does.

Chapter 1: Egypt as a Place of Stasis: Literary and Historical Roots

Antony and Cleopatra: Literary Inspiration/Appropriation

The perception of Egypt as static began around the first century AD with *Life of Antony* by Plutarch. Hundreds of years later, Plutarch was arguably Shakespeare's primary source for *Antony and Cleopatra*. Even though there are distinct differences between the two texts, within both texts is a clear portrayal of Egypt as static. The way in which Shakespeare appropriates and alters passages from *Life of Antony* inherently contributes to the notion of Egypt as a place of temporal stallment and demonstrates the enduring nature of how Western writers conceptualize the East.

Both Plutarch and Shakespeare treat Cleopatra as a mystical being. With regard to describing Cleopatra in terms of both Roman and Egyptian mythological allusions in order to highlight Cleopatra's mystical nature, in *Life of Antony*, Plutarch writes: "...there went a rumor in the people's mouths, the goddess Venus was come to play with the god Bacchus, for the general good of all ASIA" ("Plutarch Life of Antony," p.128). In *Antony and Cleopatra*, at the same point in the text, it is said that, "Whistling to the air; which, but for vacancy, / Had gone to gaze on Cleopatra too, / And made a gap in nature" ("The Tragedy of..." II.ii.222-224). Before this moment, the texts are very similar; however, at this point, Shakespeare chooses to omit this Venus

allusion and uses a strange, mystical depiction of Cleopatra as a figure that can alter the way in which gravity operates. Shakespeare's decision to include this description of Cleopatra contributes to the ideas both that Cleopatra is unworldly and that natural laws in Egypt (since Cleopatra is symbolic of it) function differently. Elsewhere in the play, Shakespeare actually takes the Venus allusion one step further than Plutarch, suggesting that Cleopatra is, "O'erpicturing that Venus" (looking better than her) ("The Tragedy of..." p.128). Furthermore, in *Life of Antony*, Plutarch describes Cleopatra as wearing the garments of Isis and looking like a "new Isis" ("Plutarch Life of Antony," p.134). This differs from the description of Cleopatra in *Antony and Cleopatra*, where Cleopatra is wearing Isis's clothing: "In the habiliments of the goddess Isis / That day appear'd; and oft before gave audience, / As 'tis reported, so" ("The Tragedy of..." III.v.16-19). Both texts depict Cleopatra as similar to Isis. The former phrasing, similar to the differences in the Venus allusions, seems to imply that Cleopatra is a better, updated version of Isis; this adds to the mysticism and overall appeal to the mysterious identity of Cleopatra. Thus, both texts work to mystify Cleopatra in parallel ways, which ultimately contributes to visions of Egypt as mysterious and unworldly.

Shakespeare takes pre-existing notions of eroticism and Egyptian fetishism present in *Life of Antony* by Plutarch, and emphasizes them; this ultimately contributes to the depiction of historical Egypt as a widespread symbol of a surreal plain. Although Cleopatra has a certain magnetism in both texts, Cleopatra's beauty is much more sexualized and highlighted in *Antony and Cleopatra* than *Life of Antony*. In *Life of Antony*, Cleopatra's notable quality is more so in her sweetness than her eroticism: "Now her beauty (as it is reported) was not so passing, as unmatchable of other women, nor yet such, as upon present view did enamor men with her: but so sweet was her company and conversation. That a man could not possibly but be taken" ("Plutarch Life of Antony," p.128-129). Additionally, it is worth noting that, at this point in *Life of Antony*,

Plutarch describes Cleopatra's voice as an alluring source of music and charm; it is not brought up in this way in *Antony and Cleopatra* ("Plutarch Life of Antony," p.129).

In *Antony and Cleopatra*, the language surrounding Cleopatra is undeniably erotic, incessantly characterizing her as an exotic, sexual being. For example, Agrippa replies to Enobarbus's fetishiziation of Cleopatra by replying with phrases like, "O, rare for Antony!" ("The Tragedy of..." II.i.212) and "Rare Egyptian!" ("The Tragedy of..." II.i.224); it is fascinating that Agrippa first discusses Cleopatra in terms of Antony (by saying "for Antony"), and then reduces Cleopatra to her identity as an Egyptian ("The Tragedy of..."). The final speech from Caesar, after Cleopatra has died, even has a reference that, although may be read as alchemical, has sexual undertones: "Most probable / That so she died; for her physician tells me / She hath pursued conclusions infinite / Of easy ways to die" ("The Tragedy of..." V.ii.344-347). Shakespeare openly discusses that Cleopatra has had other male partners and has an illegitimate son named Caesarion with Julius Caesar. The clearest depiction of her having sex with Antony is one filled with crossdressing and an inversion of the stereotypical power dynamic between men and women: "That time,—O times!—/ I laugh'd him out of patience; and that night / I laugh'd him into patience; and next morn, / Ere the ninth hour, I drunk him to his bed; / Then put my tires and mantles on him, whilst / I wore his sword Philippian" ("The Tragedy of..." II.v.18-23). This crossdressing scene emphasizes Cleopatra as a dominating figure, and feminizes Antony. This treatment of sex as domination and commentary on gendered power dynamics is also present in *The Wonder of Women* (1606) by John Marston, a play published during the same year as *Antony and Cleopatra*. Shakespeare therefore portrays Cleopatra as a domineering, sexual figure, who emasculates Antony.

Both *Life of Antony* and *Antony and Cleopatra* handle the vices and downfalls of both Antonius/Antony and Cleopatra differently; however, both pieces foreground the notion of excess

as related to a mystical Egypt. In both texts, Cleopatra's mystical love lures Antonius/Antony to Egypt; both texts contain the key notion of exceeding measure and containment. In *Antony and Cleopatra*, Philo displays this sentiment within the first few lines of his speech when describing Antony: "O'erflows the measure: those his goodly eyes" ("The Tragedy of..." I.I.2)—this immediately forces the audience to see Antony in terms of containment and acknowledge his excessive nature, which is brought out because of Cleopatra. In *Life of Antony*, this excess is blatantly reinforced when an order called Amimetobion was instilled between Antonius and Cleopatra in which they take turns hosting feasts for each other ("Plutarch Life of Antony," p.129). Additionally, in *Life of Antony,* this excess is further reinforced when Philotas is introduced to one of Antonius's cooks and gets to see the "...world of diversities of meats" and "eight wild boars," which Antonius's cook prepares for him; it is said that they do not have more than 12 people feasting, but because Antonius drinks a lot, the cook is uncertain of when he will actually eat ("Plutarch Life of Antony," p.129-130). It is notable that inebriation is a form of temporal distortion and excess found in later texts about Egypt. Ultimately, it is clear that Shakespeare describes Antony in terms of excess solely because of his associations with Cleopatra and Egypt.

Life of Antony and *Antony and Cleopatra* handle the scenes right before Cleopatra's death, as well as Cleopatra's death itself, differently. A fascinating piece of *Life of Antony* that is wholly removed in *Antony and Cleopatra* lies in the way in which Cleopatra locks herself in a tomb ("Plutarch Life of Antony," p.137). Although in both pieces Cleopatra sends Antonius/Antony a false message that she has committed suicide, Cleopatra locking herself in a tomb in *Life of Antony* is comparable to *Romeo and Juliet* (1597) in the sense that the location of where the dead of one family are buried become a place in which living people interact. This locking of oneself in a tomb is a melodramatic, extreme addition to the plot; the site of a tomb is emblematic of preservation and the desire to encapsulate a period of time, freezing it in a chamber and producing an effect of

temporal stallment. In *Life of Antony*, Cleopatra gets time with Antonius's dying body: she helps lift it and dries the blood, referring to Antonius as her husband ("Plutarch Life of Antony," p.138). This is symbolic of preservation because Cleopatra is trying to preserve every last second she has with Antonius, as she is trying to keep his dying body alive for as long as possible. Antonius responds to this by calling for wine, perhaps another symbol of his excess and love of drinking even in death while associating with Cleopatra ("Plutarch Life of Antony," p.138).

With regard to Cleopatra's death, both texts theorize that a countryman brings Cleopatra figs with the asps, providing her with a premeditated, quick way to die (as backed up by her supposed alchemy research). However, in *Life of Antony*, it is thought that Cleopatra pricked the asp with gold to anger it, which, if so, reveals a message about wealth leading to death; additionally, some believed she kept a razor in her hair and killed herself that way, although she did not have any wounds consistent with this mode of suicide ("Plutarch Life of Antony," p.141). The absence of this razor theory in *Antony and Cleopatra* and the therefore assumed mode of death of the asps coincides with the mystical, Egyptian theme surrounding Cleopatra. Additionally, death by razor is much more bloody and disturbing than a mere asp bite, which causes a speedy death. Thus, Shakespeare handles Cleopatra's death in a way that is temporally stalled, as he chooses to highlight the natural, primitive essence of his depiction of Egypt by having Cleopatra die in a slower way, through the natural world, than an immediate death via an industrial metal. Ultimately, Plutarch and Shakespeare both represent Cleopatra's suicide as occurring relatively slowly; however, Shakespeare portrays Cleopatra's death in a much more sluggish, natural way.

***Antony and Cleopatra*: Stasis**

Through the examination of early *Antony and Cleopatra* passages and overarching trends, one can observe the establishment of the historical understanding of Egypt as a place of stasis via Cleopatra. This idea is first established in Act I Scene I, with the entrance of Cleopatra: "*Flourish. Enter ANTONY, CLEOPATRA, her Ladies, the Train, with Eunuchs fanning her"* ("The Tragedy of..." I.i.9*)*. This subtly conveys the idea of stasis through the way in which Cleopatra's ladies took the time to elaborately adorn her with gold and jewelry; the whole group of servants fanning Cleopatra and holding the train of her dress shows a lack of urgency. This idea is more bluntly discussed in Act I Scene III, when Cleopatra says: "Eternity was in our lips and eyes…" ("The Tragedy of..." I.iii.35). Cleopatra saying this to Antony in a scene in which they discuss the seriousness of their love creates a direct parallel between the Egyptian queen and eternality, which is implied in stasis. Additionally, Cleopatra's strange obsession with preservation language indicates an obsession with eternality—she says, "By the discandying of this pelleted storm" ("The Tragedy of..." III.xiii.171) and "Thou shalt be whipped with wire and stewed in brine, Smarting in ling'ring pickle" ("The Tragedy of..." II.v.65-66). As noted by Jennifer Park, this is not just preservation language, but rather food preservation language which is littered throughout Cleopatra's lines in the play, that can be put in conversation with Cleopatra's, "medical, gynecological, and alchemical authority on renewal" as a historical figure ("Discandying Cleopatra," p.595). Finally, there is a key *Aeneid* reference that ties Cleopatra (and therefore Egypt) to stasis: "Let me sleep out this great gap of time / My Antony is away" ("The Tragedy of..." I.v.5*)*; here, Cleopatra wants to drink mandragora to be put to sleep while Antony is back in Rome handling war strategy. This shows that she wants to temporarily stop her perception of time while Antony is gone because living without him would be too painful. This is a reference to Virgil's *Aeneid*, where Dido says: "…for empty time I ask, for peace and reprieve for my frenzy, till fortune teach my vanquished soul to grieve" ("VIRGIL…"). Contextually, Aeneas is supposed

to go off and be the founder of Rome, but Dido is begging him to stay with her and therefore halts the plans for his journey to remain in a stasis of sorts together. Thus, early *Antony and Cleopatra* passages and overarching trends can be read as Cleopatra, who is representative of Egypt, as symbolic of stasis.

Cleopatra's relationship with death in *Antony and Cleopatra* portrays both Egypt as static, and Egyptian death as associated with eternality through a reintegration of one's body into nature. When Cleopatra imagines her own death, she pictures it as a slow decomposition: "Be gentle grave unto me! rather on Nilus' mud / Lay me stark naked, and let the water-flies" ("The Tragedy of..." V.ii.57-58). This depicts the Egyptian conception of death as a slow return to the Earth. This idea is also apparent when Cleopatra later says: "I am fire and air; my other elements / I give to baser life?" ("The Tragedy of..."V.ii.281-282). This reference to two of the four Aristotelian elements depicts Cleopatra as sublimating into the air in a supernatural, mystical way. Scholars like Donald Freeman have unpacked this idea in contrast with the death of Antony, a Roman: "Conversely, we understand Cleopatra at her death as the transcendent queen of "immortal longings" because the container of her mortality can no longer restrain her: unlike Antony, she never melts, but sublimates from her very earthly flesh to ethereal fire and air" (The Rack Dislimns, p.445). Cleopatra's death via asps ultimately works to have her killed by the natural world and, once she dies, she returns to it forever: "... [Cleopatra] obliterates the solid, containing periphery of her body not by melting, as Antony had sought for Rome and Romanness, but by sublimation, transmuting the "marble constant" solidity of her physicality from a solid directly into a gas" (*The Rack Dislimns*, p.456-457). Finally, Cleopatra's anxiety about her future portrayal in history demonstrates the Egyptian idea of eternality in relation to death: "The quick comedians / Extemporally will stage us, and present / Our Alexandrian revels. Antony / Shall be brought drunken forth, and I shall see / Some squeaking Cleopatra boy my greatness / I' th' posture of a

whore" ("The Tragedy of..." V.ii.212-217). Here, an eternal afterlife after returning to the Earth via cultural re-enactments is shown by Cleopatra's fear that future actors will make her go down in history as a lustful woman. It is therefore clear that, when Shakespeare writes about death as related to Cleopatra, he depicts dying as a slow, cyclical return to the natural world.

From a historical perspective, *Antony and Cleopatra* is highly inaccurate; Shakespeare crafts *Antony and Cleopatra* in part by manipulating and altering what little information is known about Antony and Cleopatra as historical figures. In "Cleopatra, A Life," Stacy Schiff explains how little is actually known about Antony and Cleopatra, writing: "And in the absence of facts, myth rushes in, the kudzu of history" (*Cleopatra: a Life*, p.6). Shakespeare appropriates, mishandles, and erases information regarding Antony and Cleopatra as historical figures. For instance, Shakespeare seems to imply that she was around far earlier than she actually was: according to Schiff, 1300 years separated Cleopatra from Nefertiti, the pyramids which Cleopatra likely introduced Julius Caesar to (*Cleopatra: a Life,* p.2). Shakespeare makes these pyramids sound new and relevant in Cleopatra's lifetime by discussing these emblematic landmarks multiple times in the play. For example, Antony states: "Thus do they, sir: they take / the flow o' the Nile / By certain scales i' the pyramid; they know, / By the height, the lowness, or the mean, if dearth" ("The Tragedy of..." II.vii. 17-19); additionally, Cleopatra says: "My country's high pyramides my gibbet, / And hang me up in chains!" ("The Tragedy of..." V.ii. 60-61). These incessant cultural references which are stereotypical symbols of Egypt give the impression that Cleopatra existed in an era where these pyramids were freshly constructed. Shakespeare also ignores Cleopatra's reputation for being a "medical authority" of sorts; she wrote two gynecological works, the *Gynaecia,* which prescribed gynecological treatments, and the *Pessaria,* which provided women with recipes for vaginal suppositories ("Discandying Cleopatra," p.599). Park describes historical Cleopatra as, "an expert in cosmetics, an authority in the preservation of beauty and health... an

expert in gynecology and alchemy, an authority on the preservation of reproduction and life… an expert in aphrodisiaca, [and] an authority on the preservation of eroticism and sexual appeal" ("Discandying Cleopatra," p.600). Shakespeare only briefly alludes to Cleopatra's alchemical reputation, via one of the last lines of Caesar, and mostly ignores her medical, gynecological, and sexological backgrounds; instead, he focuses on Cleopatra as an erotic and sensual figure. By hyper-focusing on iconographic Egyptian symbols and privileging information about Cleopatra's appearance over her intellect, these key aspects of the play that Shakespeare fabricates, alters, and ignores contribute to the temporal climate of Egypt as depicted as stalled.

Much of what Shakespeare leaves out and alters about Cleopatra's life ultimately serves to make her character seem more erotic and mysterious. According to Schiff, little is truly known about Cleopatra: "There is no universal agreement on most of the basic details of her life, no consensus on who her mother was, how long Cleopatra lived in Rome, how often she was pregnant, whether she and Antony married, what transpired at the battle that sealed her fate, how she died." (*Cleopatra: a Life,* p.7). While many details of Cleopatra's life remain a mystery, certain facts are known, such as her privileged upbringing, incestuous family relations, and filicide (*Cleopatra: a Life,* p.27;20-21;8). With regard to Cleopatra's racial identity, Shakespeare uses contradictory words like "tawny" and "fair" to describe Cleopatra, and incessantly associates her with Egypt; she is even referred to as Egypt throughout the play by Antony: "O, whither hast thou led me, Egypt?" ("The Tragedy of..." III.xi.50). Cleopatra as being both symbolic and synonymous with Egypt is ironic, particularly because she was not Egyptian: "...no one in Egypt considered Cleopatra to be Egyptian. She hailed instead from a line of rancorous, meddlesome, shrewd, occasionally unhinged Macedonian queens..." (*Cleopatra: a Life,* p.20). In fact, she did not even have brown skin: "The word "honey-skinned" recurs in descriptions of her relatives would presumably have applied to her as well, despite the inexactitudes surrounding her mother and

paternal grandmother. There was certainly Persian blood in the family... She was not dark-skinned." (*Cleopatra: a Life,* p.39). Likewise, although Shakespeare proves to be obsessed with Cleopatra's eroticism, in reality she was not as beautiful as he conveys her to be: "...few raved about her [Cleopatra's] beauty... Time has done better than fail to wither in Cleopatra's case; it has improved upon her allure. She came into her looks only years later..." (*Cleopatra: a Life,* p.38) She had unconventional features that do not fit the traditional beauty standards such as a hooked nose, a prominent chin, full lips, a high brow, and sunken eyes (*Cleopatra: a Life,* p.39). Thus, Shakespeare discards a great deal of fascinating information about Cleopatra's background, and fetishizes her Egyptian identity by exaggerating it, and associating it with eroticism.

Shakespeare also disregards Cleopatra's intelligence and political skill; he seems to erase this portion of her identity and instead emphasize her sexual nature. Cleopatra had a traditional Greek education and was obsessed with Homer; she "was a capable sovereign, knew how to build a fleet, suppress an insurrection, control a currency, and alleviate a famine; a Roman general vouched for her grasp of military affairs" (*Cleopatra: a Life,* p.8;2). Cleopatra had to cope with political challenges from a relatively early age—at 21, she was an orphan and an exile; she fled through Middle Egypt, Palestine, and southern Syria as she spent a summer raising an army at this young age (*Cleopatra: a Life,* p.11). Shakespeare also ignores Cleopatra's multilingual nature and how that permitted her to speak with the dignitaries of the East like the Armenian cavalry, the Median detachments and the Ethiopian infantry (*Cleopatra: a Life,* p.249-250). Shakespeare does not reference the vast political experience of Cleopatra in *Antony and Cleopatra.*

With regard to the Battle of Actium, Shakespeare ignores a large sum of information. For example, Shakespeare fails to include the intricate details of how the war really started: "Antony and Octavian had years of bad blood on which to trade. When finally the floodgates opened, they unleashed a torrent. Each accused the other of misappropriating lands" (*Cleopatra: a Life,* p.227).

It is not included in the play that Octavian denounced Antony for the murder of Sextus Pompey although he himself celebrated it in Rome and took credit for it (*Cleopatra: a Life,* p.227); additionally, Antony was supposed to be able to raise troops in Italy but could not—Octavian left him to assemble Greeks and Asiatics, despite signing a treaty giving Antony these rights as well as 18,000 men that were never delivered (*Cleopatra: a Life,* p.228). Thus, Octavian was not following through with his and Antony's agreement even though Antony was; Shakespeare replaces this political argument with Cleopatra, substituting her for Octavian's wrongdoings—this places the blame on Antony and Cleopatra's love affair as opposed to Octavian's disloyalty. Shakespeare also ignores the non-war side of politics, such as the way in which Octavian and Antony defamed each other—Octavian used indecent verse, and Antony wrote handbills as propaganda (*Cleopatra: a Life,* p.228); Antony publicly accused Octavian of sleeping with his granduncle as Octavian made a remark about Cleopatra sleeping around (*Cleopatra: a Life,* p.229). Shakespeare focuses the war on Cleopatra and her ability to mysteriously seduce Antony, as opposed to the aforementioned historical facts; this makes the focus of the play on Cleopatra and her sexual nature.

Shakespeare reduces the romantic side of Antony and Cleopatra's relationship, which further emphasizes the sexual side. In multiple ways, he leaves out the sheer intensity of their feelings, including: how Antony hid from society in a hut and deemed himself an exile; when Cleopatra fled to the mausoleum, encouraging Antony to commit suicide before sending a messenger to tell Antony she died; and the way in which Cleopatra ultimately succumbs to her somber emotions when Antony is dying, ripping at her robes, smearing his blood on her face, and scratching at her own breasts (*Cleopatra: a Life,* p.265;273;275). Shakespeare disregards these extremely disturbing, tragic moments and instead has the lovers kill themselves separately and only unite in the grave when Caesar ends up respecting Cleopatra's request to have Antony buried

next to her. Shakespeare gets rid of the romantic aspect of their relationship, and only seems to focus on the erotic; since their deaths were not erotic, he took away the particularly emotional aspects altogether. This is important because it reveals the way in which Shakespeare's vision of Antony and Cleopatra was wholly centered around sexuality, which added to exoticizations of Egyptian culture via Cleopatra's erotic nature in the play.

In *Antony and Cleopatra,* Shakespeare omits and alters historical facts; the collective sum of these omissions and alterations work to depict Cleopatra as a sexual being. Shakespeare ultimately erases a great deal of history in *Antony and Cleopatra*, leaving a wealth of gaps to be filled by the exoticization of Egypt. This mishandling of information culminates in a fascinating depiction of Egypt as a mysterious location on a temporally distant plain.

***Antony and Cleopatra*: Temporal Literary Criticism**

As Agostino Lombardo argues, the memory of the past is crucial to the present (Il fuoco e l'aria, p.7). Scholars do not dispute the fact that the historical past informs the present; however, they do dispute the way in which this occurs. Ultimately, David Kaula, Giuseppe Di Giacomo, and Rebecca Bushnell all agree that Antony is stuck in the past; however, each of these scholars fails to acknowledge that this is because of Cleopatra. Through examining the temporal literary criticism of the aforementioned scholars, one can see the way a Roman imperial quick-time operates in opposition to Egypt, a place of luxury and relaxation that exists in an eternal past.

In *The Time Sense of Antony and Cleopatra*, Kaula demonstrates that there are multiple temporal planes operating in *Antony and Cleopatra*; in doing this, he draws on examples that demonstrate the imperial quick-time that I argue is present in this play. Kaula points out that, although this play is set over the course of a whole decade, it does not unfold episodically and chronologically; he

contends that “it rather gives the impression of rapid, continuous movement,” with political life changing “with almost confusing speed” (*The Time Sense of Antony and Cleopatra*, p.212). Kaula notes that Shakespeare reinforces this via his incessant use of messengers bearing the news which time “has brought forth in other places”; Kaula cites Antony refusing to accept the messenger from Rome in the first scene as attempting to slow this quick-time (perhaps because he is in Egypt), which causes the next scene to contain two messengers delivering the news: “Things happen so quickly that in some instances the news is already stale in the telling, rendered obsolete by the events of preceding scenes” (*The Time Sense of Antony and Cleopatra*, p.212). I argue that this speed occurs precisely because Antony left temporally-stalled Egypt, and is now operating on the imperial quick-time of Rome. Kaula also reinforces my idea of Roman imperial quick-time by acknowledging the speed of Caesar (such as when he “cuts” the Ionian sea toward Actium), who I argue is emblematic, as a pure Roman general, of Roman imperial quick-time, as well as his preoccupation with the future (*The Time Sense of Antony and Cleopatra*, p.213). Kaula notes Caesar’s preoccupation with the future and his awareness of time, which is shown in how he uses the word “time” more than any other character, and refuses to waste his time indulging in pleasures (*The Time Sense of Antony and Cleopatra*, p.216). Additionally, Caesar only examines the past twice, when eulogizing Antony (*The Time Sense of Antony and Cleopatra*, p.217). Kaula notes Caesar's pronouncements about "destiny" (“The Tragedy of...” III. vi. 84-85) and the coming "time of universal peace" (“The Tragedy of...” IV.vi4-6) are to be taken literally as indications of the future, since the events in this play existed within the historical past for the audience (*The Time Sense of Antony and Cleopatra*, p.214). I contend that this foresight by Caesar, as an emblem of what it means to be Roman, indicates the speedy nature of Roman time, as he pushes other characters as well as the audience to think about the future. Thus, it is clear that Roman time functions differently than my aforementioned analysis of Egypt as a place of stasis.

Kaula argues that, for Antony, the past is the most important; I argue that this is because of Cleopatra's influence, which explains why Antony is no longer steeped in the imperial quick-time of Rome, like Caesar is. Kaula notes that Antony sees death as a sort of freedom, citing the following quotations: "Unarm, Eros. The long day's task is done, / And we must sleep" ("The Tragedy of..." IV.xiv.35-36) and "All length is torture" ("The Tragedy of..." IV.xiv.46) (*The Time Sense of Antony and Cleopatra*, p.218). Due to the inherently eternal, static nature of death, I argue that this is a result of his time with Cleopatra, the emblem of stasis. Kaula ultimately perceives Antony's constant struggle between who he once was and who he becomes, or Rome as compared to Egypt, as Antony being divided; his desire to rectify his former image makes his time retrospective and stuck in the past (*The Time Sense of Antony and Cleopatra*, p.219). I contend that Antony's idleness in Alexandria, as acknowledged by Antony in Act I scene ii before returning to Rome and Antony's referral of his "poisoned hours" in Alexandria in Act II scene ii ("The Tragedy of..."), reflects Egypt as a place of luxury and stasis; Cleopatra learning of Antony's marriage to Octavia after he had already privately decided he would return to Egypt also demonstrates a lag in Cleopatra's knowledge, which functions as an extension of Egypt as a place of stasis. Another delay in Cleopatra's information retrieval lies in Act III scene iii, when Cleopatra asks the messenger to report to her on her requested description of Octavia, after she had received the original report five scenes earlier (*The Time Sense of Antony and Cleopatra*, p.212). Lastly, Kaula makes a claim that supports my conceptualization of temporality in this play: "Thus if time in the world of political affairs moves with relentless speed, in Alexandria, while Cleopatra has nothing to do but wait for Antony, it is almost static" (*The Time Sense of Antony and Cleopatra*, p.212). Thus, both Kaula and I reach similar conceptualizations about how temporality functions in this play; however, my argument extends and includes ubiquitous historical understandings of Egypt.

Kaula argues that Cleopatra is stuck in an enduring present; I ultimately contend that this is merely an eternal past. Kaula points out that Cleopatra is symbolic of idleness to Romans, whose time appears meaningless to them (*The Time Sense of Antony and Cleopatra*, p.221). Kaula utilizes the following as an exemplary quote regarding Cleopatra's idleness: "'Tis sweating labor / To bear such idleness so near the heart / As Cleopatra this" ("The Tragedy of..." I. iii. 94-96). Here, Cleopatra references her own indolence. Kaula highlights the repeated, life-and-death related images throughout the play, including: "the ebb and flow of the Nile, having to do with the cyclical processes of nature, the endless round of growth and decay; also with the two kinds of "death"-mortal and erotic-represented ambiguously in Cleopatra's "celerity in dying" ("The Tragedy of..." I.ii.27) and the immortal worm that "kills and pains not"" ("The Tragedy of..." V.ii.239) (*The Time Sense of Antony and Cleopatra*, p.222). These relate to my aforementioned argument regarding death as a slow return to the Earth. Whether he frames it this way or not, Kaula acknowledges facts about the play that further reinforce my argument that Cleopatra is emblematic of the past. Kaula points out how Cleopatra thinks about the past; she imagines herself as being "wrinkled deep in time" ("The Tragedy of..." I. v. 29) and is said that "However dark and wrinkled she may be, "age cannot wither her"" ("The Tragedy of..." II.ii.240) (*The Time Sense of Antony and Cleopatra*, p.221-222). These quotations depict Cleopatra as an eternal figure. Thus, Cleopatra is symbolic of ancient Egypt, and Egypt functions as eternally existing in the ancient past.

Kaula and I come to similar conclusions about time in this play, except for when examining Cleopatra's relationship with time, which I argue is infectious. I ultimately concur with Kaula's assertion that, "Through his abrupt shifts of locale Shakespeare also creates the impression that time moves at different velocities in different places" (*The Time Sense of Antony and Cleopatra*, p.212). Kaula argues that, for Caesar, the most important area of time is the future, for Antony, it is the past, and for Cleopatra, it is the present (*The Time Sense of Antony and Cleopatra*, p.215). I

agree with the analysis of Caesar as a vehicle launching the plot into the future and being symbolic of a sense of urgency. However, through my previous analysis of Egypt as a place of stasis, I argue that Cleopatra is representative of an eternal, cyclical past, and her influence forces Antony to transform from being a Roman general steeped in imperial quick-time to one enjoying stasis, luxury, and inebriation, a temporal distortion that slows time.

Shakespeare portrays Cleopatra as an agent of preservation. In *Temporality and Beauty*, Di Giacomo agrees with Kaula's assertion that Antony is obsessed with the past: "Antony's memory is constantly active: although immersed in the present, in his passion for Cleopatra, he always retains a memory of his past" (*Temporality and Beauty*, p.2). Di Giacomo points out that this is shown when Antony says that "Rome can melt into the Tiber since his space is in Egypt"; however, Di Giacomo also fails to acknowledge that the source of this obsession with the past is Cleopatra. I argue that, because Cleopatra is the driving force making Antony do this retrospection, Antony is only representative of the past because of Cleopatra. Fascinatingly, Kaula notes that Antony awaits death eagerly until he about to die and realizes that Cleopatra is not joining him yet in this eternal journey: "But when he is actually dying and learns that Cleopatra is not waiting to meet him in the Elysian Fields... he comes to look upon death instead in its aspect of finality, as a means of fixing unalterably the "visible shape" he will hold in memory" (*The Time Sense of Antony and Cleopatra*, p.220). Kaula perhaps unintentionally goes on to demonstrate Cleopatra as a symbol of preserving the past: "After Antony's death, the task of perpetuating his image falls to Cleopatra and her volatile imagination, fired into intense activity by her devotion" (*The Time Sense of Antony and Cleopatra*, p.220). Kaula points out that Cleopatra's "dream" of Antony in the afterlife ("The Tragedy of..." V. ii.75-93) deifies him, incorporating him into the larger processes of nature so that he appears immortal (*The Time Sense of Antony and Cleopatra*, p.220). Thus, Cleopatra is emblematic of an Egyptian desire of preservation.

In *Tragedy and Temporality*, Bushnell argues that the medium of a tragedy contributes to time being "a driver of the action and an object of contention in *Antony and Cleopatra"* (*Tragedy and Temporality, p.78*6). Bushell describes Caesar's time, which is Roman time, as "that of the present pressing into the future, as Caesar seeks to master destiny" (*Tragedy and Temporality*, *p.78*6). I argue that this imperial quick-time is antithetical to how time operates in Egypt, where time moves so slowly that the past is enduring. Bushnell describes Antony as being "notoriously stuck in the past, except in those moments when he joins with Cleopatra in the eternal present with their pleasures" (*Tragedy and Temporality*, *p.78*6); I argue that, as a Roman general, Antony should in theory function on a fast-paced plane of time, but, because of his obsession with Cleopatra, she forces him to be stuck in the past by association with Egypt. Furthermore, I contend that the "eternal present with their pleasures" actually coincides with Egypt as a place of stasis, since eternality is a crucial aspect of how Egypt is able to remain temporally stalled. This is particularly reinforced by the preservation and mummification integral to Egyptian culture, which, as previously mentioned, Shakespeare appropriates.

Bushnell goes on to argue that Cleopatra is able to freely oscillate between the past, present, and future; however, right after stating that, Bushnell references two key passages that support my argument. Firstly, Bushnell states that Cleopatra lives in the present, but her future will repeat the past, citing this passage as Cleopatra is getting ready to kill herself: "I am again for Cydnus / To meet Mark Antony" as she prepares for her suicide" ("The Tragedy of..." V.ii.224-225) (*Tragedy and Temporality*, p.786). If Cleopatra's future is simply repeating the past, Cleopatra is therefore stuck in the past; even if her present may appear to be moving at a normal or even speedy pace when surrounded by Romans, she is ultimately doomed to Egyptian stasis. Moreover, Bushnell cites when Cleopatra cautions her ladies that in Rome, "The quick comedians / Extemporally will stage us," exposing herself as the "squeaking" boy playing Cleopatra in Shakespeare's theater

(V.ii.212-213;216); Bushnell interprets this by pointing out the fact that, “she [Cleopatra] brings her vision of the future into the early modern audience's present, which is our past (*Shakespeare and Women* ch. 4) (*Tragedy and Temporality*, p.786-787). I argue that this quotation functions as a sort of nod to Egyptian eternality and remembrance, since preserving her image as a historical figure in the future concerns Cleopatra. Lastly, it is noteworthy that Bushnell ends this discussion of temporality as divided among characters by asserting that tragedy seeks to control Cleopatra as well as time in the face of flux; she argues that, whether in performance or print, this play threatens to be unruly, which is comparable to the way in which Cleopatra seeks to escape the time connected with Caesar’s futurity and the narrative of Roman history (*Tragedy and Temporality, p.787*). I agree that the spectrum of temporalities housed within the bounds of this text contributes to the image of the play as unruly, and ultimately argue that Cleopatra operates in opposition to this imperial quick-time, as an embodiment of stasis.

With regard to the printing of this play, Bushnell briefly delves into its history. She states that *Antony and Cleopatra* was entered into the Stationer's Register in 1608, but was not published until the First Folio edition in 1623; since it is far longer than the normal length of seventeenth-century productions, many scenes would have been cut at that time (and many scenes would today still be challenging to stage) (*Tragedy and Temporality*, p.787). Michael Neill concludes in his Oxford edition that this text "shows no trace of a theatrical history" (Introduction, *Anthony and Cleopatra*, p.22) It is noteworthy that Egypt, which functions as a stasis and inherently has a culture obsessed with preservation plays such a vital role in this play, cannot seem to be properly preserved in theatrical performances. Bushnell writes, “Like the overflowing Nile that breeds serpents from the mud (“The Tragedy of...” II.vii.17-27), the play is fertile, demanding containment but straining against any attempts to contain it within a kind of time that a patient and attentive audience can apprehend” (*Tragedy and Temporality*, p.787). Thus, even the medium in

which *Antony and Cleopatra* is written, as well as how it is performed, reflects the multitudes of temporality that exist in this play, one of which lies in Egypt's stasis.

Museological Exhibition and Historicist Imperial Theory

In *Wondrous Curiosities* by Stephanie Moser, Moser examines the presentation of ancient Egypt in the British Museum from 1759 to 1880, and how the acquisition, arrangement, and reception of these artifacts construct a historical narrative about them (*Wondrous Curiosities,* p.2). Since the British Museum has historically housed a large collection of Egyptian artifacts within several of its galleries, it has played a fundamental part in the enduring Western cultural construction of Egypt (*Wondrous Curiosities,* p.2). Additionally, despite the fact that Egyptian artifacts were presented in other historical sites in nineteenth-century Europe, such as the Vatican, the Louvre, the Museum of Turin, and the Neues museum, the British Museum created the first large collection on ancient Egypt in 1808 (*Wondrous Curiosities,* p.6). In addition to this information, Moser examines how material culture studies and how museums define cultural difference, since this information reveals how non-Western cultures have been constructed to be static and ahistorical, which is crucial to my argument (*Wondrous Curiosities,* p.5). Travel in Egypt in the seventeenth and eighteenth centuries increased, and through travel accounts published in Europe, "an iconography of ancient Egypt was effectively created in which pyramids, sphinxes, and obelisks reigned supreme. This iconography, or set of key visual media, was promptly transmitted through other visual media, particularly the decorative arts." (*Wondrous Curiosities,* p.7). Through *Wondrous Curiosities,* one can see how the British Museum in particular has reinforced the narrative that Egypt operates within an eternal past.

Moser notes that the collection of Egyptian antiquities can be dated back to the first century BC, when Egyptian artifacts were taken back to Rome, which primarily consisted of sculptures of sphinxes and lions, as well as obelisks (*Wondrous Curiosities*, p.39). In the Middle Ages, mummia was sought after for its medical benefits, and in the sixteenth century, Egyptian antiquities became a popular commodity (*Wondrous Curiosities*, p.39). Moser traces the roots of presenting Egyptian artifacts back to the Renaissance; she contends that from the eighteenth century on, these museums greatly contributed to how ancient people are viewed in Western culture, as well as how lives in the distant past are constructed (*Wondrous Curiosities*, p.5). By the nineteenth century, a tradition in presenting ancient cultures was established (*Wondrous Curiosities*, p.5). Although collecting was a practice that began far before the late sixteenth and seventeenth centuries, early modern collecting had an association with learning and this is when exhibition strategies were pioneered (*Wondrous Curiosities*, p.11). In the mid-seventeenth century, "cabinets of curiosities" (also known as *Kunst* and *Wunderkammern)* were key parts of aristocratic homes, due to the Enlightenment values of exploring the natural world, modern science, travel to the New World, international trade, and the high value placed on art (*Wondrous Curiosities*, p.12). These collections were emblematic of status and worth (*Wondrous Curiosities*, p.13). I argue that this is one of the early historical roots of the exoticization of Egypt, since Egyptian artifacts became popular in these collections.

The first national museums in the eighteenth century functioned in a way parallel to that of the spirit of the early modern collectors' desire for aristocratic status: these museums were symbolic of their country's place in the world (*Wondrous Curiosities*, p.33). The British Museum was established in 1753, and constructed the ancient past in an influential way (*Wondrous Curiosities*, p.33). Egypt quickly became central to the British Museum's collection, particularly because Egyptian artifacts were seen as rare and exotic (*Wondrous Curiosities*, p.33). The first

Egyptian antiquities collection in the British Museum was by Sir Hans Sloan (1660-1753), and his collection paired with significant donations from other benefactor made Egypt become a primary source of "wondrous curiosities" (*Wondrous Curiosities*, p.33-34). The fact that this collection was created to entertain as opposed to inform their audience (*Wondrous Curiosities*, p.34) is crucial to my argument, as it demonstrates a key thread in the construction of Egypt as a surreal location not to be taken seriously by Western culture.

The arrangement of the early Egyptian collection in the British Museum contributes to the construction of Egypt as a primitive, exotic space. Moser points out that very little space was given for Egyptian antiquities at the British Museum when it first opened; collectors valued Roman artifacts more than that of the Egyptian (*Wondrous Curiosities*, p.48). Instead of being a cohesive collection, the Egyptian artifacts were scattered, not being recognized as its own field of study (*Wondrous Curiosities*, p.48). However, Egyptian artifacts were placed in prime viewing spaces, such as the first exhibit room, which would have provided visitors with their first impression of the museum (*Wondrous Curiosities*, p.49). Although labels were used to delineate objects, the collections were structured by donor, type of object, and cultural group (*Wondrous Curiosities*, p.49), which I believe clearly demonstrates what museum coordinators valued. These artifacts were crowded onto shelves; the chaotic crowding of objects was used to obtain and keep the audience's interest (*Wondrous Curiosities*, p.50). Objects seemed to be randomly placed next to each other in the cabinets, and the bigger ones were placed outside or in the entrance hall; this all excludes mummies, which were put alongside shabtis, urns, and amulets in the first exhibit room (*Wondrous Curiosities*, p.50). These facts provided by Moser regarding the space in which Egyptian artifacts were presented indicates how British thinkers exoticized and fetishized ancient Egyptian culture. I argue that this contributes to the image of Egypt as preservation-obsessed, as well as mummies being a primary iconographic emblem of ancient Egypt.

Museum patronage was indicative of the elitist nature of collecting. One could learn about who went to the British Museum via the museum's regulation on access, which excluded many members of society (*Wondrous Curiosities,* p.53). To be allowed in the museum, one would have to create a written application for a ticket before gaining admission, and only ten tickets per hour on weekdays were granted, so only the educated or those with connections would be let in (*Wondrous Curiosities,* p.53). Trustees did not value accessibility, stating that the collections were designed for the "learned and studious men, both native and foreigners" (*Wondrous Curiosities,* p.52). It is also noteworthy that, although women and children were permitted access to the museum, they were not allowed to view the "monsters" and "anatomical preparations" (body parts and skeletons); they were deemed "not proper objects for all persons, particularly women with Child" ("A Plan for…" p.52-53) (*Wondrous Curiosities,* p.54). There were an array of negative reviews on Egyptian art, because it did not imitate nature and did not look like Greco-Roman art (*Wondrous Curiosities,* p.58). This demonstrates a perceived inferiority of Egyptian culture that proves to be enduring. Nevertheless, all audience members (even those who were deemed less educated than others) would have likely been familiar with Egypt through classical studies, biblical history, as well as representations in art, architecture, decorative arts, operas, and novels (*Wondrous Curiosities,* p.55). From these disciplines, Egyptian iconography such as mummies, sphynxes, obelisks, pyramids, and hieroglyphics were identified (*Wondrous Curiosities,* p.55).

In 1808, the Townley Gallery was installed in the British Museum, which was their first purpose-built gallery; this was one of the museum's greatest achievements in the nineteenth century, making the British Museum a leader in presenting ancient Egyptian artifacts (*Wondrous Curiosities,* p.65). The collection was given to the British Museum because of a military victory over the French in 1801, so it was popular in the media; however, this also means that Egyptian artifacts were being treated like war trophies (*Wondrous Curiosities,* p.65). With regard to other

installations, there was the exhibition of Henry Salt in 1823, the Smirke gallery and Egyptian Room, 1834 and 1837, which characterized an explosion of Egyptian artifacts in the museum in 1830s, as well as the extended Smirke Galleries, 1854-1880 (*Wondrous Curiosities*, p.93;125;147;171). This marked the first effort to create a collection management program for Egyptian artifacts (*Wondrous Curiosities*, p.171). This new Egyptian gallery was organized in a new manner: chronologically; this presented the antiquities to make them appear to be historical documents as opposed to inferior pieces of art (*Wondrous Curiosities*, p.171) This was made possible by the comprehension of hieroglyphics, and demonstrated that Egyptology had become a discipline: "Significantly, however, while the new arrangement of 1854 encouraged visitors to appreciate the archaeological significance of the antiquities for the first time, it continued to fulfill their expectations of witnessing a mysterious ancient society characterized by an obsession with death and the afterlife" (*Wondrous Curiosities*, p.171). Thus, the chronological organization of Egyptian artifacts inherently presented them in a fashion implying a linear, historical narrative, which in reality was structured in such a way to emphasize the mysterious nature of Egypt.

Egyptian artifacts presented in the British Museum were chosen because of their exotic nature, as opposed to being selected for the construction of an accurate historical narrative of Egypt. The array of Egyptian artifacts all centered around death work to demonstrate Egypt as a place fixated on preservation: "...beyond the observation that the prevalence of funerary items represented Egypt as a culture haunted by an obsession with death, the Egyptian objects were enjoyed as curiosities that stimulated the basic emotional responses of wonder and awe" (*Wondrous Curiosities*, p.225). Moser asserts that the museum's first Egyptian display was not made to explain ancient Egypt properly, but to depict ancient Egypt as mystical (*Wondrous Curiosities*, p.226). Through Moser's work, one can see how Egypt has been reinforced as static

through the narrative the British Museum has constructed from the acquisition, arrangement, and reception of Egyptian artifacts.

In *Imperial Bodies*, Minkin delves into the way in which consulates managed the deaths of the diverse population of late-nineteenth and early-twentieth-century Alexandrians. Minkin looks at death in both a localized and transimperial fashion, unpacking the way in which consulates tactfully made the death of foreign nationals political (*Imperial Bodies,* p.15-16). Although logistically international treaties made consulates have jurisdiction over foreign subjects, the consulates relied on the national Egyptian government; European consulates often asked the Egyptian government for resources for hospitals and burial sites, as well for jurisdiction over the documentation of the deceased (*Imperial Bodies,* p.15). Minkin underscores the fact that, when looking at archival documents of the British, French, and Egyptian documentation, the Egyptian government had a great deal of authority over the deceased, despite these large imperial powers exerting their power via local consulates (*Imperial Bodies,* p.15-17). This can be shown in the way in which the Egyptian government continued to have control over land and resources, even during British occupation (*Imperial Bodies,* p.211). I argue that the political and imperial importance of dead bodies in Egypt contributes to the historical understanding of Egypt as both preservation and death obsessed.

Minkin states that funerals in Alexandria, where people came from all over the world, were creations of community, through the combined forces of medical workers, consular employees, and funeral arrangers (*Imperial Bodies,* p.85). In the late-nineteenth and early-twentieth centuries, peoples' bodies had to be buried in close proximity to where the person died, and could not be transported without permission of the Health Ministry ("Consular Establishment") (*Imperial Bodies,* p.88). The role of consulates in the funerary process was manipulated in order to push back against other consulates' space in Egypt and demonstrate their importance in the city (*Imperial*

Bodies, p.86-87). This reveals how imperialistic desires knew no bounds and could even permeate something that may seem natural and therefore inherently apolitical, death. Consulates organized the funerals of their subjects, creating imperial bodies, essentially allowing the British and French to exert their presence in Alexandria despite these bodies initially solely being labeled as Alexandrian (*Imperial Bodies,* p.90). These funerals, however, were steeped in cultural meaning, for having a respectable funeral was indicative of a person being well-liked and gave clues regarding their socioeconomic status (*Imperial Bodies,* p.96). Funerals brought together people with similar social, economic, religious, or political identities, yet also created short-lived groups of people that would have not existed before in Alexandria (*Imperial Bodies,* p.97-98). Minkin connects funerals to the preservation of a unique city, and ultimately stasis: "In Alexandria, funerals served to underscore the complexity of the population and the unique space within which they lived and died... funerals allowed consulates to claim the bodies of Alexandrians as their own—to turn dynamic, complicated once-living people into static, defined imperial bodies" (*Imperial Bodies,* p.120). I ultimately argue that the social and political nature of funerals in Alexandria contributes to the pre-existing notion that Egypt is preservation-obsessed, which all collectively functions as an indicator of Egypt as a place of stasis.

Lastly, the documentation of the deceased functioned as an important aspect of preservation. Minkin highlights that, in this documentation, people were permanently deemed a part of a nation (*Imperial Bodies,* p.159). Minkin contends that civil registers allowed imperial powers to learn about their national subjects that "could be divided into the categories that the empire might need" ("Excluding and Including...") (*Imperial Bodies,* p.160). Civil status registers and inquests allowed the government to identify those who pass away, and, at times, learn about how they died (*Imperial Bodies,* p.161). This assertion of imperial power by Europeans would be used to loosely divide people into the categories of "citizen, subject, and protégé" so that the

imperial power knew where to situate these people; when some people did not quite fit into either of these spaces, they became "liminal subjects of empire," which these imperial powers would attempt to manipulate in hopes of being able to legally claim their bodies ("Protected Persons?" p.85) (*Imperial Bodies,* p.160). All in all, Minkin argues that, "Together the registers and inquests reveal that the process of investigating and recording death intertwined the consulates with local space and governance" (*Imperial Bodies,* p.161). This demonstrates the inherently imperial history of death in Egypt, and works to reveal the relevance of imperial powers in my thesis, as related to death and preservation. As one of her final points, Minkin argues that death is ever-present, yet rarely focused on in academic scholarship on the Middle East ("History from Six-Feet…") (*Imperial Bodies,* p.211); I argue that, although the social process of dying may not be investigated frequently, notions of preservation and mummification are incessantly highlight in literature about Egypt, contributing to the construction of Egyptian culture as eager to both preserve and eternally exist within a distant past.

Chapter 2: Egyptian Iconography, Temporal Inconsistencies, and Real-World Resonances

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Egyptian Temporality in *Pharos, the Egyptian*

In the novel *Pharos, the Egyptian* by Guy Newell Boothby, Boothby depicts Egyptian temporality as static, and contrasts it with the imperial quick-time of England. Utilizing Edward Said's *Orientalism* (1978), I argue that postcolonial theory enforces this historical understanding by demonstrating the stereotypical Western ideas that 'Other' the East and deem Egypt as an ancient, technologically-stalled location. *Pharos, the Egyptian* enforces Egypt as a static location through both mystical, iconographic Egyptological symbology and an array of temporal

inconsistencies, including fainting, entrancement, clairvoyance, and gaps in time. I argue that Boothby subscribes to the longstanding idea of Egypt as an eternally ancient location, and adds to it through the fetishization and mystification of Egyptian identity (by associating Egyptian culture with magic), an idea indirectly supported by postcolonial theory years later.

Egypt as Stasis in *Pharos, the Egyptian*: Iconographic Symbology

In *Pharos, the Egyptian,* protagonist Cyril Forrester, who is the son of an Egyptologist, has a series of strange, frequent interactions with Pharos. Cyril's mummy of Ptahmes, which he inherited from his father, gets stolen, and it is soon revealed that this is by Pharos. After discussing this with Pharos, Cyril allows Pharos to return this mummy to Egypt, and agrees to go on the journey with Pharos and Valerie, a depressed violinist who lives with Pharos. Both Valerie and Cyril undergo an array of temporal inconsistencies, all catalyzed by the magical powers of Pharos. Through one of these temporal inconsistencies, a vision, Cyril witnesses Ptahmes' burial, and realizes that Ptahmes is Pharos. Cyril and Valerie try to escape from Pharos, and fail, spreading a plague that Pharos created. After the plague spreads, Pharos reverts to being a mummy and dies; through his last vision, readers learn that he will never get a sacred burial.

Throughout *Pharos, the Egyptian*, Boothby employs an array of architectural emblems, which associate Egypt with the ancient past, implying that it has not changed in centuries. Throughout the text, Boothby mentions Cleopatra's Needle nine times; in eight out of nine of these times, Pharos is directly referenced (*Pharos, the Egyptian*). The reference to Cleopatra immediately has the association with a mystical ancient Egypt, despite this monument having been moved from Egypt to London in 1878 ("Cleopatra's Needle…"); this contributes to the Western habit of incessant cultural references to ancient Egypt when discussing modern Egypt. According

to the official inscription translation of the hieroglyphics on the obelisk, which was created by Egyptologist Samuel Birch, above the sphynx is a line that reads, “Great god, lord of both countries; (Ra-men-kheper); giver of life eternal” (“England's…”). This monument also says, “Lord of earth; lord of heaven ; great god; Harmachis; giver of life eternal" and “Of 'the spirits of On beloved-eternal” (“England's…”). Cleopatra’s Needle is therefore both nominally and literally symbolic of the eternal. Another symbol Boothby obsessively employs is the Egyptian pyramid; Egyptian pyramids, which were built far before the time of Cleopatra, are so frequently referenced that one would think nineteenth-century Egyptian architecture was only as advanced as the pyramid. Pyramids are mentioned twenty-eight times in this novel and work to depict Egypt as a place that is ancient and slow to technological advancement. Gizeh, the home of the famous Great Pyramid of Gizeh, which Boothby refers to as the symbol that “all the world knows” (*Pharos, the Egyptian*, p.174) is referenced six times, and hieroglyphics are also mentioned six times (*Pharos, the Egyptian*). These are iconic symbols of ancient Egypt. Additionally, sphinxes are mentioned ten times and kriosphynxes five times; these are stereotypical symbols of Egypt that depict Egypt as archaic (*Pharos, the Egyptian*).

In addition to these architectural symbols, there are also other emblems of ancient Egypt embedded in *Pharos, the Egyptian*. For example, locations that were crucial to and often associated with ancient Egypt are constantly mentioned. A stereotypical, Egyptological symbol employed is the Nile, which Boothby references fifteen times (*Pharos, the Egyptian*). One particular employment of the image of the Nile parallels how Cleopatra muses about it in *Antony and Cleopatra*: “To have told her in the broad light of day, with the prosaic mud banks of the Nile on either hand, and the Egyptian sailors washing paint-work at the farther end of the deck, that in my vision I had been convinced that Pharos and Ptahmes were one and the same person, would have been too absurd” (*Pharos the Egyptian*, p.201). This quotation makes reference to the mud along

the Nile and ties it with the “absurd”—here, the “absurd” is the mystical eternality of Pharos’s life because he was not buried properly. This is reminiscent of the aforementioned Cleopatra quote in which she ties the mud of the Nile to the “absurd” or mystical, when saying that she wants to decompose into the Earth and get eaten by flies. These symbols of ancient Egypt reinforce the notion that Egypt is permanently ancient.

Furthermore, Boothby describes Egypt as being “elaborately decorated” and the Egyptian sun as “sinking”: “The sun was sinking behind the Arabian hills, in a wealth of gold and crimson colouring... and the steamer was at a standstill (*Pharos, the Egyptian*, p.161;204). These depictions of Egypt relate to my aforementioned discussion of Cleopatra stereotypically being adorned with jewels, as well as my argument more broadly regarding Egypt functioning as temporally-stalled, which is shown by the slow-moving words “sinking” and “standstill.” It is also notable that statues are described as being in, “...the most perfect state of preservation” (*Pharos the Egyptian*, p.216), which also demonstrates Egypt as a place of stasis that values preservation. Additionally, mummies are mentioned fifty-one times throughout this novel, which highlights Egypt as a place that longs for eternal preservation and longevity, even in one’s afterlife. Tombs were mentioned twenty-eight times, which also reinforces this notion (*Pharos, the Egyptian*). The word “Pharaoh" was employed thirty-one times, which is symbolic of ancient Egypt’s government system and again works to depict Egypt as stuck in archaic times. Even Pharos’s name, which can be read as a reference to the Pharos of Alexandria, can be viewed as a nod to ancient Egyptian architecture; Pharos of Alexandria is a lighthouse deemed one of the Seven Wonders of the Ancient World that was built during Ptolemy II Philadelphus’s reign, which lasted from (280-247 BC) (“Chapter 7…” p.11). Thus, it is clear that a plethora of emblems of ancient Egypt work to depict Egypt as a permanently ancient place of eternal stasis.

Temporal Inconsistencies: Near-fainting, Fainting, and Entrancement

Cyril constantly feels faint when in Pharos's presence. I argue that this warping of the perception of time by Pharos that affects Cyril is an extension of the idea of Egypt as a place of stasis; however, this extension is exaggerated because this is not merely a dormant symbol—in *Pharos, the Egyptian*, the warping of time is contagious. At his first encounter with Pharos, Cyril describes himself as "shuddering" and being hit with "an indescribable feeling of nausea" when making eye contact with Pharos for the first time (*Pharos, the Egyptian*, p.27). Although Cyril initially claims to not know why he begins to feel ill, he immediately associates it with the presence of Pharos: "What occasioned it I could not tell, nor could I remember having felt anything of the kind before... Connecting him in some way with the unenviable sensation I had just experienced, I endeavoured to withdraw them [his eyes] again, but in vain" (*Pharos, the Egyptian*, p.27). It is also noteworthy that this is an early example of Cyril's lack of self-control around Pharos—this functions as a hypnosis of sorts before the official entrancement by Pharos begins. During his second encounter with Pharos, at the Academy, Cyril immediately feels faint: "The room and its occupants began to swim before me. I tottered, and at length, being unable any longer to support myself, sat down on the seat behind me. When I looked up again I could scarcely credit the evidence of my senses" (*Pharos, the Egyptian*, p.35). This is evidently not to be a coincidence because, after Cyril runs into Pharos at Medenham's House, he becomes faint again: "Then a change came, and once more I experienced the same sensation of revulsion that had overwhelmed me twice before" (*Pharos, the Egyptian*, p.42). It is therefore clear that the presence of Pharos makes Cyril feel faint; this near-altering of Cyril's state of consciousness affects his perception of time, because consciousness directly impacts one's experience of time.

In addition to causing Cyril to feel faint, Pharos also makes him lose consciousness. Cyril first loses consciousness when Pharos goes to his studio, eager to take the mummy from his possession: "Gradually and easily I sank into the chair behind me, the room swam before my eyes, an intense craving for sleep overcame me, and little by little, still without any attempt at resistance, my head fell back and I lost consciousness" (*Pharos, the Egyptian,* p.61-62). This reveals Cyril's loss of agency over his own body and loss of consciousness just after his disagreement with Pharos. Pharos also alters Cyril's consciousness after he follows him into the Great Pyramid of Gizeh; even though Pharos is not described as physically seeing Cyril, he must have sensed him and used his powers from afar: "At any rate, I have a confused recollection of running round and round that loathsome place, and of at last falling exhausted upon the ground, firmly believing my last hour had come. Then my senses left me, and I became unconscious" (*Pharos, the Egyptian*, p.178). After waking up, Cyril describes himself as being "more dead than alive" (*Pharos, the Egyptian*, p.179), which shows that Cyril only partially regained consciousness; this was done by Pharos so that Cyril would succumb to his will and follow him through the Great Pyramid. Soon after, Pharos explicitly alters Cyril's state of consciousness by feeding him an opiate (*Pharos, the Egyptian,* p.181). Pharos therefore demonstrates a sense of entitlement to Cyril's consciousness, and does not fear altering it in front of him. After being taken to the underground vault, Cyril makes an interesting, perhaps masochistic, remark about desiring to not be fully conscious: "Little by little a feeling of extreme lassitude was overtaking me; I lost all care for my safety, and my only desire was to be allowed to continue in the state of exquisite semi-consciousness to which I had now been reduced" (*Pharos, the Egyptian*, p.218). This illustrates the addictive nature of opiates as an escape, and also serves as foreshadowing for when Cyril again loses consciousness: "More dead than alive, I accommodated myself to the shuffling tread of the camel as best I could, and when at last I heard Pharos say in Arabic, "It is here; the beast lie down," my last ounce of strength

departed, and I lost consciousness" (*Pharos, the Egyptian,* p.230-231). The idea of being "more dead than alive" is again repeated, demonstrating a wavering of consciousness that here dwindles to nothing. Thus, Pharos feels entitled to manipulating Cyril's consciousness and therefore his perception of time.

Cyril is not the only one whose consciousness Pharos controls; once Pharos finally catches up to Cyril and Valerie after they escape his power, he makes Valerie faint as well: "As the person, whoever he might be, entered, Valerie uttered a little cry and fell senseless into my arms. I held her tightly, and then wheeled round to see who the intruder might be (*Pharos, the Egyptian,* p.267). Although one could read this as Valerie fainting because of her own emotions, moments later, Cyril determines that she is dying; it is later revealed by Pharos himself that Pharos causes this: "As soon as I entered the room in which she was waiting for me, the attraction culminated in a species of fainting fit" (*Pharos, the Egyptian*, p.323). The last altering of Valerie's consciousness occurs after Cyril reveals his knowledge about the truth of his relationship with Pharos: "Then, swift as a panther, she sprang upon him, only to be hurled back against the wall as if struck by an invisible hand. Then, obedient as a little child, I closed my eyes and slept" (*Pharos, the Egyptian,* p.358). Due to the fact that consciousness directly impacts how one perceives time, and the loss of consciousness puts a halt to time for one who faints, Pharos is subtly conveyed as a being of stasis through how he alters people's consciousness at his will.

Pharos also utilizes entrancement as a hypnosis about six times in the novel, which is another temporal stallment, to warp the consciousness of Cyril. Hypnotic entrancement is first seen when Pharos comes to Cyril's studio to steal the mummy: "At any rate, from the moment he pounced upon me I found myself incapable of resistance. It was as if all my will power were being slowly extracted from me by the contact of those skeleton fingers..." (*Pharos, the Egyptian,* p.61). Here, Cyril describes being paralyzed by the will of Pharos. Cyril shows awareness of this

occurring by later confronting Pharos with it; this ability to recall hypnosis is vital to the authenticity of the manuscript that holds the narrative: “You expressed a wish that I should present it to you, and, when I declined to do so, you hypnotised me, and took it without either my leave or my license...” (*Pharos, the Egyptian,* p.102). After descending into the vault of the Great Pyramid, Cyril describes himself as obliging to Pharos’s will and “doing as he ordered" by laying down on an alabaster slab, even though in other circumstances, he would not have; Cyril states that, “With this he departed, and I remained standing where he had put me, watching and waiting for what should follow... Under the influence of the mysterious preparation to which l had been subjected, such things as time, fear, and curiosity had been eliminated from my being” which can be read as a hypnosis that eradicated his rational emotions (*Pharos, the Egyptian,* p.217;219). This portrays Cyril as passively observing his surroundings, and unable to have any agency over his own body. Cyril later describes being hypnotized by Pharos when Pharos locates Cyril and Valerie after their escape: “...I was scarcely capable of even a show of resistance... he meant the accomplishment of some new villainy, but what form it was destined to take I neither knew nor cared. He had got me so completely under his influence by this time that he could make me do exactly as he required" (*Pharos, the Egyptian,* p.279). The placement of this hypnosis occurring while Pharos is angry and wants Cyril to be subservient demonstrates Pharos’s manipulation of his mystical power. Soon after this miniature hypnosis, Pharos sends Cyril into a five-day hypnotic trance: “...no less a period than five days and six nights Pharos kept me in the same hypnotic condition... I did everything with that peculiar listless air that one notices in a man while walking in his sleep” (*Pharos, the Egyptian*, p.359). The varying lengths in the duration of Cyril’s hypnosis is a testament to the power of Pharos, and his ability to manipulate Cyril’s consciousness. Thus, Pharos sends Cyril under an array of instances of hypnotic entrancement, which function as examples of temporal inconsistencies.

Temporal Inconsistencies: Clairvoyance, Time Traveling, and Gaps in Time

In addition to the hypnotic entrancement of Cyril, Pharos entrances Valerie and utilizes her as a mechanism to see both into the past and future; this ultimately warps how Valerie perceives time and space in order to benefit Pharos. Pharos first entrances Valerie on the ship by having her hold his hand and describe what she sees; she monotonously describes a desert, then a scene with an engraved cavern and a dead body on a slab of rock, followed by a final, ominous forecast: ""I see death," said the voice. "Death on every hand It continues night and day, and the world is full of wailing"" (*Pharos, the Egyptian*, p.144-146). Pharos ends this entrancement session by saying, "It is well; I am satisfied" and telling Valerie that she will fall asleep and forget the episode ever occurred (*Pharos, the Egyptian*, p.146). Later, Pharos again asks to take Valerie's hand and says: "Through you it is decreed that I must learn my fate. Courage, courage—there is naught for thee to fear!" (*Pharos, the Egyptian*, p.373). This association of Valerie with fate perfectly demonstrates how Pharos uses her as an oracle of sorts. Pharos again entrances Valerie, and this time Cyril is transported along with them into the past: "...at any rate, I suddenly found myself transported from Park Lane away to that mysterious hall below the Temple of Ammon, of which I retained so vivid a recollection" (*Pharos, the Egyptian*, p.374). Here, Cyril and Valerie are described as being in "semi-darkness," where a man that was previously Cyril's guide is talking to Ptahmes, son of Netruhôtep; he acknowledges Ptahmes's selfish use of power and states that Ptahmes is being punished because of it (*Pharos, the Egyptian*, p.374). This vague vision contributes to the mysticism of Egyptian identity in this novel; what is being seen is an ominous discussion of a restless afterlife for Pharos, which demonstrates the Egyptian value of eternal, sacred preservation. Then, the vision shifts to a tomb, where men are lifting Ptahmes's mummified

body from a vault; Boothby describes Valerie as somehow being released from the entrancement and running away from horrified Pharos (*Pharos, the Egyptian,* p.375). This again reveals the Egyptian value of eternal preservation. Ultimately, Pharos treats Valerie like an oracle by Pharos that allows him to gain insight about his lack of a sacred burial, which explains why he is doomed to a torturous, restless afterlife of sorts. This implies an Egyptian obsession with the past and sacred preservation, which is shown through Pharos's ability to stall how Valerie perceives time in order to go back to the ancient past for as long as her visions allow. Thus, Pharos manipulates Valerie's perception of time as a clairvoyant entity in order to reckon the ancient past and confront his impending, eternal death.

Cyril is also entranced and transported across time and space, even without Valerie being used as a clairvoyant mechanism. This first happens in the Great Pyramid, where a bright light hypnotizes Cyril and transports him back to the pylon where Pharos and Cyril once stood: "There was, however, this difference: the temple which I had seen then was nothing more than a mass of ruins, now it was restored to its pristine grandeur, and exceeded in beauty anything I could have imagined" (*Pharos, the Egyptian,* p.220). There were crowds of people celebrating the Pharaoh and, beside him, his favorite servant Ptahmes (*Pharos, the Egyptian*, p.221). Boothby depicts the Pharaoh as being surrounded by gold, dancers dressed in white, and fan-bearers, which is reminiscent of Cleopatra's entrances in *Antony and Cleopatra* (*Pharos, the Egyptian,* p.221). Due to the fact that temples inherently relate to spirituality and one's afterlife, as well as how this vision involves being sent so far back in time that the temple is good as new, Egyptians are again depicted as desiring to remain in a stasis that allows them to be eternally ancient. After briefly being sent back to the present-day, Cyril is again transported back in time; in this instance, he is brought to the same spot during the night, but a procession occurs instead of a festival: "Unlike the first, however, this consisted of but four men, or, to be exact, of five, since one was being carried on a

bier. Making no more noise than was necessary, they conveyed their burden up the same well kept roadway and approached the temple" (*Pharos, the Egyptian*, p.223). Cyril goes on to explain that the dead body is that of Ptahmes, and who looks old and poor (*Pharos, the Egyptian*, p.223). This vision is yet another instance of time traveling into the past, again revealing the stereotypical Egyptian obsession with reliving the past. Thus, while Pharos uses Valerie as a mechanism for transportation both into the past and future, Pharos's personal powers regarding entrancement only seem to be able to transport characters into the past, which is where he seems to be stuck in due to not receiving a proper burial centuries ago.

Due to the aforementioned hypnotic and clairvoyant entrancements, many stretches in time go missing for Valerie and Cyril; these demonstrate Pharos operating as an agent of stasis by his ability to pause the narrative. After Pharos entrances Valerie on the ship, she tells Cyril that she had no idea what happened: "Notwithstanding that fact, I believe I must have fallen asleep in my cabin, for I cannot remember what I have been doing since dinner" (*Pharos, the Egyptian*, p.148). Valerie also recounts having a significant gap in time after trying to escape Pharos: "...nor have I any recollection of what happened... The next thing I remember was finding myself in Paris. Months afterwards I learnt that my friends had searched high and low for me in vain, and had at last come to the conclusion that my melancholy had induced me to make away with myself" (*Pharos, the Egyptian*, p.168). Later, after entrancement, Valerie again displays confusion about time: " I must have been very ill, for though I remember standing in the sitting-room at the hotel, waiting for you to return from the steamship office, I cannot recall anything else." (*Pharos, the Egyptian*, p.296). These gaps in time occur after Valerie is disobedient to Pharos or is manipulated by him for entrancement purposes, which clearly reveals that these pauses in the narrative are because of him. After taking the opiate in front of the Great Pyramid, Cyril also describes not having an awareness of time: "How long I remained asleep I have no idea. All I know is, that with

a suddenness that was almost startling, I found myself awake and standing in a crowded street" (*Pharos, the Egyptian*, p.181). While still being intoxicated, Cyril proves unable to grasp time: "To attempt to make you understand the silence that prevailed would be a waste of time, nor can I tell you how long it lasted" (*Pharos, the Egyptian*, p.219). After losing consciousness while recovering from the opiate, Cyril again has a warped sense of time: "How long I remained in this state, I had no idea at the time; but when I recovered my senses again, I found myself lying in an Arab tent, upon a rough bed made up upon the sand" (*Pharos, the Egyptian*, p.231). These gaps in time are evidently caused by Pharos, because they all occur while Pharos is manipulating Valerie and/or Cyril. Finally, after Cyril's five-day hypnotic trance, Cyril thinks he was only entranced for twenty hours: "It seemed impossible that so terrible a change should have come over a city in so short a time (I must remind you here that I still believed that only twenty hours had elapsed since I had had my fatal interview with Pharos) (*Pharos, the Egyptian*, p.361-362). This incorrect perception of time is yet another example of a stretch of time that is misperceived by Cyril because of Pharos's magical powers. Thus, after alterations in states of consciousness, Valerie and Cyril suffer from gaps in their perception of time; these function as an indicator of stasis catalyzed by Pharos.

Not only do Valerie and Cyril have skewed perceptions of time caused by the infectious nature of Pharos's time-warping abilities, but readers of *Pharos, the Egyptian* do as well because of abrupt shifts in time between chapters; this occurs about eight times in the story. For example, after Pharos first renders Cyril unconscious in his studio, the next chapter begins: "When I came to myself again it was already morning" (*Pharos, the Egyptian*, p.63). This is jarring for the readers to experience and a skip of several hours that coincides with Cyril's gap in memory. At the end of Chapter IV, Cyril receives an address by George Legrath of a man who should know where Pharos is; at the start of Chapter V, Cyril has already arrived in Naples from London (*Pharos, the*

Egyptian, p.82-83). This skips his entire traveling journey and fast forwards until he is in close proximity to information about Pharos; this is information readers are never provided with. An abrupt change in time also occurs at the end of Chapter VII, when Cyril agrees to go on the journey to Egypt with Pharos; on the last page of the chapter, he walks to his hotel at night, and at the start of Chapter VIII, it is 10pm the next evening and they are about to leave for their voyage (*Pharos, the Egyptian,* p.135-136). This is an unexplained pause in the narrative that lasts an entire day. Readers are left to imagine for themselves what might have occurred during this period. Thus, through the manuscript, readers are forced to experience unexplained pauses in the narrative as well.

Supplemental Theory: *Orientalism* and *Time and the Other*

Both Edward Said and Johannes Fabian provide useful theory regarding the conceptualization of the East by the West. In *Orientalism,* Said argues that there is a conceptual difference between the "Orient" and the "Occident" (*Orientalism,* p.2). To report on the "Orient" had great journalistic value, because it was seen as an excavation of a mysterious, primitive location: "The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences... the main thing for the European visitor was a European representation of the Orient and its contemporary fate..." (*Orientalism,* p.1). Said theorizes that Orientalism began in the late eighteenth century and the signal of this beginning was the influx of literature exploring the "Orient": "...without examining Orientalism as a discourse one cannot possibly understand the enormously systematic discipline by which European culture was able to manage and even produce the Orient politically, sociologically, militarily... during the post-Enlightenment period" (*Orientalism,* p.3). Said argues

that, “European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self” (*Orientalism,* p.3). Ultimately, the “Orient” functions as, “...an integral part of European material civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles” (*Orientalism,* p.2). Lastly, Said demonstrates that this differentiation between the “Orient” and the “Occident” relates to perceived levels of innate intelligence; with regard to how Europeans are historically viewed, Said references a quote directly said to him by Sir Alfred Lyall: “The European is a close reasoner; his statements of fact are devoid of any ambiguity; he is a natural logician... he is by nature sceptical and requires proof before he can accept the truth of any proposition; his trained intelligence works like a piece of mechanism” (*Orientalism,* p.38). This operates as a much more positive description than how the ‘Orient’ is thought of, as again phrased by Lyall: “The mind of the Oriental, on the other hand, like his picturesque streets, is eminently wanting in symmetry... They are often incapable of drawing the most obvious conclusions from any simple premises of which they may admit the truth” (*Orientalism,* p.38). Thus, one can see how Europeans historically view the “Orient” as a primitive, exotic hub of information only accessible to themselves; I argue that this exists in *Pharos, the Egyptian* through the mystification of Egyptian identity, which is seen in the iconographic symbols and magic used throughout the novel.

Although Egypt is implied within the “Orient,” Said makes an array of direct comments about Egypt that work to depict Egypt as a mystical center of information, which only Europeans can decipher and manipulate. With regard to the aforementioned reference to Lyall, Said also refers to his ideas about Egypt: “Endeavor to elicit a plain statement of facts from any ordinary Egyptian. His explanation will generally be lengthy, and wanting in lucidity. He will probably contradict

himself half-a-dozen times before he has finished his story. He will often break down under the mildest process of cross-examination" (*Orientalism,* p.38). This portrays Egypt as cerebrally-stalled. Said also references Napoleon's desire to take over Egypt as a "new Alexander," who was obsessed with the glory associated with Alexander the Great's 'Orient': "...for Napoleon Egypt was a project that acquired reality in his mind, and later in his preparations for its conquest, through experiences that belong to the realm of ideas and myths culled from texts, not empirical reality" (*Orientalism*, p.80). Said goes on to state that one of Napoleon's goals was to make Egypt "accessible to European scrutiny" and an area of study for the French with more thorough information than the observations provided in *Description de l'Egypte* (1735) by Abbe Le Mascrier; Said writes, "Most important, everything said, seen, and studied was to be recorded, and indeed was recorded in that great collective appropriation of one country by another, the *Description de l'Egypte,* published in twenty-three enormous volumes between 1809 and 1828" (*Orientalism*, p.83-84). He goes on to write about Egypt's association with conquerors such as Alexander the Great and Caesar: "Egypt was the focal point of the relationships between Africa and Asia, between Europe and the East, between memory and actuality. Placed between Africa and Asia, and communicating easily with Europe, Egypt occupies the center of the ancient continent" (*Orientalism*, p.84). This demonstrates Egypt as a primitive point of fascination and conquering for Europeans. When referencing *An Account of the Manners and Customs of the Modern Egyptians* (1890) by Edward William Lane, Said discusses: "...the first-person pronoun moving through Egyptian customs, rituals, festivals, infancy, adulthood, and burial rites, is in reality both an Oriental masquerade and an Orientalist device for capturing and conveying valuable, otherwise inaccessible information" (*Orientalism,* p.160). This reflects a romanticization of Egyptian customs and the treatment of them as a spectacle. Lastly, Said references Richard Burton's *Pilgrimage*, which says, "Egypt is a treasure to be won," Burton writes that it "is the most

tempting prize which the East holds out to the ambition of Europe, not excepted even the Golden Horn"; in response, Said states that, "...we must recognize how the voice of the highly idiosyncratic master of Oriental knowledge informs, feeds into the voice of European ambition for rule over the Orient" (*Orientalism*, p.196). This works to demonstrate the fetishization of Egyptian culture. This historical understanding of Egypt conveys Egypt as a fetishized, conquerable point of study; I argue that Boothby demonstrates this in *Pharos, the Egyptian* and contend that the historical understanding of Egypt as intellectually-stalled and slow-moving contributes to its depiction as a stasis.

In *Time and the Other*, Johannes Fabian theorizes how the East conceptualizes the West through an anthropological lens. Fabian argues that Western anthropologists treat imperial spaces as though they are a part of the past: "In the objectifying discourses of a scientistic anthropology, "Others" thus never appear as immediate partners in a cultural exchange but as spatially and, more importantly, temporally distanced groups" (*Time and the Other*, p.12). Fabian argues that a "Politics of Time" operates that makes Time, and therefore anthropology, inherently political (*Time and the Other,* p.65). Fabian describes anthropology as, by nature, containing two distinct modes of time that operate between the anthropologist and subject: "Anthropology emerged and established itself as an allochronic discourse; it is a science of other men in another time" (*Time and the Other,* p.372). Through extending Fabian's argument to apply to Western thinkers, as opposed to solely anthropologists, I argue that *Time and the Other* is a key text to understanding how Egypt is conceptualized as a place of stasis by the West. Both *Orientalism* and *Time and the Other* demonstrate how Egypt has historically been conceptualized as existing in an eternal past, which permeates how Boothby writes about Egypt in *Pharos, the Egyptian*.

CONCLUSION:
Twentieth and Twenty-First Century Resonances

Through xenophobia, exoticization, and sexualization, Egypt is portrayed as operating under different logics, particularly with regard to temporality. To demonstrate contemporary reverberations of the static representation of Egypt, I will be briefly analyzing *Alexandria* (2009) by Lindsey Davis. In order to demonstrate how Egypt is depicted as a place of temporal stallment throughout pop culture in the twentieth and twenty-first century, I will be referencing *Becoming Cleopatra* by Francesca Royster, which demonstrates how Cleopatra has been used as both a glamorized symbol of Egypt and an icon in black culture. Through this analysis, I will show that the fetishization of Egypt and the conceptualization of it as operating in an enduring stasis is a transtemporal notion that bleeds into the present.

In *Alexandria*, protagonist Marcus and his wife Helena travel from Athens to Egypt in AD 77, and are at a family dinner hosted by Marcus's uncle Fulvius. Theon, the Serapaeion Chief Librarian, attends this dinner and is later found dead. The novel follows Marcus as he tries to figure out who murdered Theon, and how he died. This narrative gets complicated by the deaths of other characters, such as Nibytas and Heras, who readers learn was murdered by Philetus, since they both attempted to stop him from stealing scrolls from the library to sell in Rome.

Roman characters make an an array of xenophobic remarks about Egyptians, demonstrating stereotypical Western conceptualizations of the East. For example, early in the novel, Marcus describes his Roman nose as "handsome" and says that he came on this trip fully subscribing to the idea that Egypt is a place of corruption and manipulation (*Alexandria*, p.2). He describes local Egyptians as obnoxiously loud, having long, pointless arguments (*Alexandria,* p.4). He even says that he had a guide in Egypt who was suspiciously friendly to him, a foreigner, and

immediately expressed his doubt and claimed that Rome is the best city in the world (*Alexandria,* p.8). Marcus also claims that he knew better than to hire a local as a guide for sightseeing; he describes the local as cursing them in a "strange" language (*Alexandria,* p.13). Here, Marcus creates a sweeping generalization that the foreigner would get him lost and angry, and that an accumulation of these instances would lead to a mass revolt (*Alexandria,* p.13). Marcus also asserts that the head bearer called Psaesis has a name that sounds "like spit," which is xenophobic (*Alexandria,* p.37). Helena later points out that all of the names of the scholars potentially being accused of murder are Greek, and not Egyptian (*Alexandria,* p.91). It is arguable that these figures made their names Greek to sound smart, which therefore means that traditional Egyptian names do not hold the same intellectual connotation as Greek names. Additionally, it is worth noting that Davis portrays Nicanor as an Egyptian predator, and Philetus is described as "insidiously evil" (*Alexandria,* p.263;310). Thus, an array of xenophobic material exists in *Alexandria,* which is important to put in conversation with how it is exoticized.

In *Alexandria,* Egyptian culture is exoticized, similarly to the way Shakespeare and Boothby handle Egypt in both *Antony and Cleopatra* and *Pharos, the Egyptian*. Just two pages into the novel, Marcus and Helena swear that they can smell "exotic scents of lotus oil, rose pedals, nard, Arabian balsam, bdellium, and frankincense" (*Alexandria,* p.2). The notion of being able to smell such delicate, stereotypically South Asian and Middle Eastern scents across the ocean immediately puts forth the idea that Egypt is not a normal country; instead, Davis depicts Egypt as being home to alluring aromas that travelers can smell from miles away. Marcus describes Egypt as supplying him with luxurious goods, spices, silks, slaves, as well as "curious ideas and people to despise" (*Alexandria,* p.11). This reduces Egypt to solely being a provider of commodities, as well as exoticizes the country by not only listing stereotypically Eastern goods but by deeming ideas in Egypt "curious" (which could be interpreted as both exotic and questionable) and the

people as inherently unlikeable. Similarly, Egypt is later described as being known for the worst treachery out of every Roman province (*Alexandria,* p.108). Marcus also exoticizes and fetishizes Egypt by claiming that it is famous for its "sensual baths and exotic maseurs" (*Alexandria,* p.295). Marcus also describes his luggage (as well as Helena's) as packed with "exotic purchases" (*Alexandria,* p.329). Just like in *Antony and Cleopatra* and *Pharos, the Egyptian*, *Alexandria* contains stereotypical exoticizations of Egypt.

Although Davis exoticizes Egypt in *Alexandria*, the trope of scholarship differentiates and complicates the dynamics present in both *Antony and Cleopatra* and *Pharos, the Egyptian*. Throughout the text, Alexandria's vast library, community of scholars, and plethora of scrolls are referenced incessantly. Davis depicts the library in the Temple of the Muses as being created by Ptolemy Soter; he intended to house every book in the world there (*Alexandria,* p.39). This library was said to have been built to attract the greatest minds to Alexandria (*Alexandria,* p.40). Similarly, Davis describes the Great Library of Alexandria as being incredibly famous in Rome, reinforcing Alexandria as the hub of intellect (*Alexandria,* p.101). Alexandria is blatantly described as "the foremost training place for the mind" (*Alexandria,* p.311). Despite the sexualization, fetishization, and xenophobia in this novel, this exoticization of scholarship complicates the exoticization found in *Antony and Cleopatra* and *Pharos, the Egyptian*, because it puts forth an idea that seems positive: Alexandria is filled to the brim with knowledge. However, this idea is inherently contradictory: the people that inhabit Alexandria are constantly described as inferior, and Egypt is portrayed as a space merely holding exotic goods. With regard to scholarship, it is also notable that Alexandrian rhetoric is deemed "florid" (*Alexandria,* p.66); this insult takes this exoticization to the next level and adds a negative component to the glorification of scholarship in Alexandria. This is comparable to Eric Lott's argument in *Love & Theft: Blackface Minstrelsy and the American Working Class*, with regard to a white majority oppressed and belittling a minority's

culture, while simultaneously choosing aspects of their culture that the dominating culture wishes to preserve. This text therefore depicts Alexandria as scholarly; however, negative ideas about the inferiority of Alexandrians are conveyed.

Like *Antony and Cleopatra*, *Alexandria* contains depictions of sexualized Egyptian women. Helena adamantly informs Marcus that Cleopatra's mystique came from her intelligence and not her beauty; Marcus replies with the following sexualizing statement: "Don't disappoint me. We men imagine she bounced about on scented satin pillows, wildly uninhibited" (*Alexandria,* p.19). This aligns with Shakespeare's sexual vision of Cleopatra, but, as aforementioned, does not coincide with history. Marcus also makes a comment that Antony and Caesar would have found Cleopatra throwing her scepter around and doing "erotic back-somersaults" appealing; this vision of Cleopatra also implies that she was always adorned with a scepter and looking sexually appealing (*Alexandria,* p.19). Davis describes Roxana, a mistress, as an "exotic specimen" (*Alexandria,* p.111); she is referred to as "luscious," "charming," and "pretty" (*Alexandria,* p.172;194;239). Nicanor and Heras are described as lusting over her (*Alexandria,* p.199;217). Additionally, Davis describes Thalia, a dancer, as wearing more eye paint than the best pharaohs, adorned with a red-and-blue Cleopatra necklace, snake-headed bracelets, and a white costume; Davis depicts Thalia as dancing with a snake (*Alexandria,* p.136). Thalia is called "exotic" twice (*Alexandria,* p.138;140). Egyptian women are therefore fetishized and sexualized, contributing to the overall exoticization of Egyptian culture, which permits Egypt to be depicted as so strange that it operates on a static temporal plane.

In *Alexandria*, there are a multitude of temporal stallments and clear changes in temporality parallel to that in *Pharos, the Egyptian* that depict Egypt as static. Helena blatantly states that Egypt operates at a slower pace than Rome: "We are in the East... They say the pace of life is different" (*Alexandria,* p.5). Davis later describes Alexandria as having "fine dust everywhere"—

this depicts Egypt as an old, worn location (*Alexandria,* p.61). A period of four days is described as being parallel to an eternity (*Alexandria,* p.227), demonstrating a feeling of temporal stallment. Similar to *Pharos, the Egyptian*, there are multiple time inconsistencies that inherently depict Egypt as on a different, slower temporal plane than countries in the West. For example, Marcus describes a sort of dizziness that both he and Helena experience at the Caesarium that caused them to have to lean on a giant sphynx until guards made them leave; after witnessing an autopsy, Marcus states that he, his brother Aulus, and his friend Heras, "lost all sense of time and space" (*Alexandria,* p.19; 80). Davis also describes someone fainting during the public autopsy of Theon (*Alexandria,* p.72); this is a temporal inconsistency prevalent in *Pharos, the Egyptian*. Marcus begins to check out of a conversation and daydream, then blames Alexandrian luxury for it (*Alexandria,* p.109); this alteration in temporality implies that serious work cannot be done in Alexandria. It is also significant that Diogenes ends up in a coma, which is a form of temporal stallment (*Alexandria,* p.295); additionally, several Roman officials are described as going on a "five-hour drinking bout," which is a chosen form of temporal distortion (*Alexandria,* p.338). This Roman drinking reputation is present throughout *Antony and Cleopatra*. Thus, an array of temporal distortions depict Egypt as operating in a stasis.

There are an array of mystical images that contribute to the temporal distortion of Egypt. For example, Marcus says that one hasn't lived in Egypt until "haunted by a sinister, muttering priest" (*Alexandria,* p.35). Although priests are not typically thought of as magical in traditional branches of Christianity, this terrifying scene evokes imagery relating to an evil magic of sorts; this is particularly highlighted by the fact that priests are supposed to be beacons of morality. Like *Antony and Cleopatra,* Davis mentions a soothsayer; here, Helena states that books claim that Alexander the Great was convinced by soothsayers that Etesian winds were a good omen (*Alexandria,* p.9). Helena then goes on to say that she does not believe in soothsayers (*Alexandria,*

p.9). Soothsayers as predictors as well as omens are notions typically associated with Egypt; these ideas demonstrate an almost magical preoccupation with the future. Helena not believing in soothsayers can be taken as xenophobic, since she belittles them and implies that Alexander the Great was too smart to listen to an entity in Egyptian culture (*Alexandria*, p.9). Although not literal, Marcus states, "Another curse landed on me that afternoon" (*Alexandria,* p.35), which perhaps unconsciously associates Egypt with an evil magic. There are therefore a plethora of temporal inconsistencies in this piece, parallel to those in *Pharos, the Egyptian*, which depict Egypt as static.

There are also an array of references that collectively portray Egypt as preservation-obsessed and therefore stuck in an eternal past. For example, when in the Library, after having a discussion about the obsessive cataloging of materials there, Marcus smells preservatives like cedarwood (*Alexandria,* p.46); this subtly conveys an Egyptian obsession with preserving ideas and written texts. More blatantly, there are contrasts regarding the difference between Roman and Egyptian preservation, which is a dynamic visible in *Antony and Cleopatra*. After Theon dies, Marcus sits in Theon's chair in his office, which is now a crime scene; this can be viewed as a Roman disregarding and ruining the preservation of a crime scene (*Alexandria,* p.51). Petosiris, the undertaker, considers Jewish rituals about death to be "unpleasantly exotic," and he sees Christian preservation as unsanitary, because the Christian dead was typically kept in their home for three days while family and friends washed them, preparing them for burial before having strange ceremonies with chanting priests (*Alexandria,* p.62). After getting in a fight with two mortuary assistants, Aulus describes Marcus as being "nearly mummified" (*Alexandria,* p.64); this makes mummification seem threatening. Similarly, Marcus says he wishes Philetus were dead and mummified on a dusty shelf, depicting mummification as vengeance (*Alexandria,* p.204). Marcus also thinks Roxana had her conscience sucked out by embalmers (*Alexandria,* p.327); this again

associates mummification with evil. These instances portray Egyptian culture as obsessed with memorializing the past.

In this novel, a public autopsy ensues which simultaneously depicts Alexandria as obsessed with knowledge, and Egypt as obsessed with not only preservation via mummification, but accurate recordkeeping, another form of preservation relating to knowledge. Petosiris and Aulus fight over there even being an autopsy; Aulus states that it is illegal to dissect a human corpse in Rome, but Petosiris reveals that it is completely legal in Egypt (*Alexandria,* p.65). Nevertheless, a public autopsy ensues in a theater packed with students, which almost suggests that dissection of the dead and preservation are a spectacle (*Alexandria,* p.67). Philadelphia conducts the autopsy and explains a wealth of preservation history in Egypt, revealing its importance (*Alexandria,* p.67-69). Aulus asks if there is an asp bite on the corpse, which is a clear reference to *Antony and Cleopatra*, since that is how Cleopatra commits suicide (*Alexandria,* p.70). Additionally, Tenax, a centurion, almost arrests the Zoo Keeper for an illegal human dissection, which reinforces the differences between Roman and Egyptian memorialization (*Alexandria,* p.88). Lastly, Marcus suspects that more care was given to Theon's corpse than to Theon while he was alive, demonstrating an Egyptian obsession with mummification (*Alexandria,* p.326). Thus, Davis depicts Egypt as preservation-obsessed.

Similar to *Pharos, the Egyptian,* in *Alexandria*, there are incessant iconographic references which depict Egypt as a place of stasis. For example, crocodiles are referenced at least thirteen times, which are symbols of Egypt found throughout *Antony and Cleopatra* and *All for Love* (1677) by John Dryden. There are multiple references made in both *Antony and Cleopatra* and *Alexandria*, including references to Jupiter, Hercules, and Isis (*Alexandria*). Unlike *Pharos, the Egyptian*, there are an array of intellectual references in *Alexandria*; for example, Davis references the Ptolemies at least sixteen times, and many of these references depict them in a negative light

(*Alexandria*). Davis mentions Alexander the Great around nine times, and Aristotle, Homer, Archimedes, Aristophanes, and Nero are discussed as well (*Alexandria*). There are also many allusions to Greek mythology including references to Hades, Zeus, and Medusa (*Alexandria*). Iconographic sights are also constantly mentioned, such as the Pyramids of Giza, Pharos island, the Pharos lighthouse, as well as an array of temples, statues, sphynxes, and obelisks (*Alexandria*). Lastly, historical references to Pharaohs, the fall of Troy, and the Battle of Actium are referenced as well (*Alexandria,* p.283;273); the last of which is vital to the plot of *Antony and Cleopatra*. Thus, these iconographic references from ancient history reinforce Egypt as a place of stasis.

Lastly, there are an array of modern words and phrases employed in *Alexandria* that inherently break one's suspension of disbelief; however, because Davis oddly places this language amidst a setting of AD 77 in Egypt, this text makes Egypt feel like it is stuck in an eternal past. For example, an array of modern idiomatic and figurative expressions are used, such as "lost his marbles," "mince my nuts," "whether it mattered a green bean," "good as gold," "you dog," and "keeping mum" (*Alexandria,* p.57;89;127;185;199;299). Phrases like "bulls balls" and "midden shit" are also employed, as well as words like "girlies," "canoodle," "hit-man," "pickles" (as in issues), and "gigolo" (*Alexandria,* p.143;167;97;128;107;218;275). These relatively new and vulgar words and phrases make it seem like these characters are in the present, while existing in a distant past. This vocabulary ultimately makes Egypt appear as though it is static, because the modern language was not in existence during the period in which this story is set; thus, diction in *Alexandria* promotes the idea that Egypt is temporally stalled.

Through Francesca Royster's *Becoming Cleopatra*, one can see how Cleopatra has been a cultural icon in the twentieth and twenty-first centuries. Royster traces the lineage of actresses who play Cleopatra in movies, such as Theda Bara in J. Gordon Edwards' *Cleopatra* (1917), and Elizabeth Taylor in Joseph Mankiewicz's *Cleopatra* (1963) (*Becoming Cleopatra,* p.27); both of these

characters play Cleopatra in an exoticized fashion, adorned with gold and a stereotypical Egyptian headdress. Royster demonstrates how Cleopatra is an icon for African American women; she looks at the figure of the girl in George Bernard Shaw's *Caesar and Cleopatra* (1898), as compared to the image of the girl in two distinct versions of the play: George Pascal's film *Caesar and Cleopatra* (1945), and the 1968 Broadway musical *Her First Roman* by Erik Drake, where Lesie Uggams, an African American actress, plays Cleopatra (*Becoming Cleopatra,* p.28). She even traces this lineage up until right before the twenty-first century, by looking at films like *Cleopatra Jones* (1973) and *Set it Off* (1996) (*Becoming Cleopatra,* p.28). Through these films, Royster demonstrates the use of Cleopatra as an icon in black culture, who indexes mystical beauty and eroticism.

Cleopatra as an icon in black culture is fascinating when put in conversation with my previous discussion of historical Cleopatra as Greek, as well as how Shakespeare not only refers to Cleopatra as "tawny" but has both Philo and Antony refer to her as a "gypsy" ("The Tragedy of..." I.i.8-9; IV.xii.26-29). The historical stereotyping of gypsies has existed as early as 1620, in "Astrologaster, or, The figure-caster Rather the arraignment of artlesse astrologers, and fortune-tellers, that cheat many ignorant people..." by John Melton. This text states that the word "gypsy" is, "deriued from the *Aegyptians,* but by corruption of the tongue are called *gypsies*" ("Astrologaster…" p.48). This text depicts gypsies as fake soothsayers, who utilize earthy ingredients in mystical ways and give fake fortunes to people that are desperate to hear them ("Astrologaster…" p.48). This text incessantly refers to 'gypsies' as cunning and describes the typical gypsy to be: "...a tawny visaged man, with a blacke curled head of haire (especially, if he be scholler, or professe himselfe to be one) but they will thinke he is a Cunning man and a Coniurer" ("Astrologaster…" p.48). The adjective "tawny," as aforementioned, was used to describe Cleopatra in the play, and referred to her brown skin. One could argue that Cleopatra as

a black icon (despite being Greek) acts as a sort of reclaiming of Cleopatra's social identity as a person of color. In *His Art of Poetry* (1640), which was written by Q. Horatius Flaccus (Horace), gypsies are brutally depicted as thieves, chanting in their own tongue about stealing: "HUrle after an old shooe, / Ile be merry what e're I doe… / Some smal piece of silver: It shal be no losse, / But onely to make the signe of the Crosse; / If your hand you hollow, / Good fortune will follow. / I sweare by these ten, / You shall have it agen, / I doe not say when" (*His Art of Poetry* p.52). This makes gypsies seem like strange figures speaking in rhyming language, as the character named 'Gypsie' spoke in an unnatural, sing-songy fashion. Through the aforementioned pieces of media, Royster reveals how Cleopatra remains an enduring icon, representing Egypt, sexuality, and oftentimes her exoticized culture; I argue that the association of Cleopatra with gypsies add to the mystification of her identity, and is linked to her adoption by black culture.

Through the repetition of stereotypical Cleopatra iconography, pop culture perpetuates stereotypes of Egypt being erotic, permanently ancient, and filled with exotic gold and jewels. Royster notes that hip-hop is an important piece of mainstream culture, and that Lil Kim, Janet Jackson, and Missy Elliot all wore Cleopatra-inspired outfits for award shows like the Grammys and the MTV Awards (*Becoming Cleopatra*, p.208). She even discusses how Miss Cleo is a reverberation of Cleopatra (*Becoming Cleopatra*, p.208); Miss Cleo as a psychic on television also evidently contains reverberations of stereotypical Egyptian soothsayers. It is noteworthy that Katy Perry dresses up as Cleopatra in her music video for "Dark Horse" in 2014, entering the scene on a barge alongside humans dancing with cat heads, playing off of the stereotype about Egyptians worshipping cats. Perry is adorned with gold and sailing just as Cleopatra does in *Life of Antony* and *Antony and Cleopatra*; Perry wears winged eyeliner, has the Eye of Horus spray painted on her hair, wears a revealing gold outfit with body jewelry. Iconographic images such as sphinxes, pyramids, sarcophaguses and large jewels appear throughout the video. Through this modern

music video, one can see how stereotypical iconography surrounding Cleopatra as an exotic and sexualized figure continues to be reinforced in Western culture.

Similarly, the album cover of Nicki Minaj's 2018 album *Queen* pictures Nicki Minaj as Cleopatra on a tree, adorned with jewels, and a headdress. She is barely clothed and depicted as erotic and uncivilized. In Frank Ocean's 2012 song "Pyramids," Ocean describes Cleopatra as a stripper working in a pyramid, repeating imagery of cheetahs and thievery, which relates to my discussion of the use of wildlife to demonstrate uncivilized Egypt, as well as gypsies being known for thievery. Ocean also invokes images of pharaohs and thrones, and later describes Cleopatra in terms of jewels and gold: "The jewel of Africa, jewel / What good is a jewel that ain't still precious? / How could you run off on me? How could you run off on us? / You feel like God inside that gold." He even blatantly refers to Cleopatra as a "black queen" who is wearing lipstick and six-inch heels. Likewise, Lauryn Hill in her 1998 song "Everything is Everything," refers to herself as "More powerful than two Cleopatras / Bomb graffiti on the tomb of Nefertiti." I argue that these depictions can be seen as a modern continuation of the adoption of Cleopatra into black culture, especially because these artists are black themselves; the stakes of Cleopatra being a contemporary black icon due to the continuation of exoticization and sexualization of Cleopatra are particularly high, considering its implications for the black community as an oppressed group aligning themselves with a culture and icon associated with a stagnant temporality.

As early as the first century AD, Egypt has been depicted as a place of stasis. This continues through *Antony and Cleopatra*, and appears in *Pharos, the Egyptian* in similar, but more supernatural ways, including mystical, iconographic Egyptological symbology and an array of temporal inconsistencies, including fainting, entrancement, clairvoyance, and gaps in time. Most importantly, Egypt is still today portrayed as operating in an eternal past, as shown in *Alexandria* by Lindsey Davis. Through engaging with temporal literary criticism, as well as museological,

historicist imperial, anthropological, and postcolonial theory, I demonstrate how this transtemporal notion has been reinforced over centuries, in various disciplines. The stakes of this argument are visible in its twentieth and twenty-first century resonances in pop culture, including films, musicals, infomercials, and hip-hop. The contemporary black community claiming Cleopatra as a black icon in pop culture runs the risk of this community, which has historically been infantilized and treated as primitive, absorbing the stereotypes that Cleopatra has been a transtemporal victim to: Cleopatra has been treated as a contemporary icon of Egypt subject to the fetishization of Egyptian culture, the privileging of the exoticization and sexualization of her body over her intellect, and her existence in an eternal past because of her ties to Egyptian culture. Thus, the black community adopting Cleopatra as an emblem of blackness, despite her being Greek, dangerously makes them run the risk of eventually being treated as static, existing in an eternal past.

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