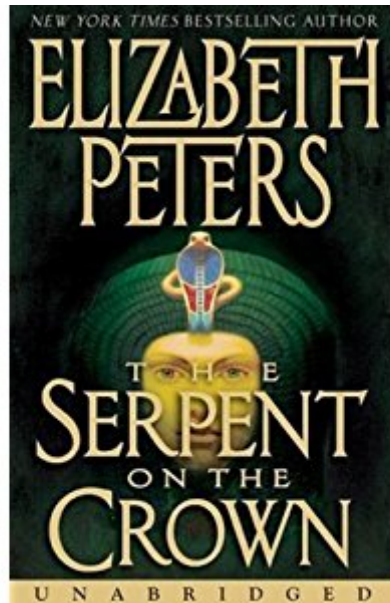


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The Serpent On The Crown: The Amelia Peabody Series, Book 17



Synopsis

A priceless relic has been delivered to the Emerson home overlooking the Nile. But more than history surrounds this golden likeness of a forgotten king, for it is said early death will befall anyone who possesses it. The woman who implores the renowned family of archaeologists and adventurers to accept the cursed statue insists the ill-gotten treasure has already killed her husband. Further, she warns, unless it is returned to the tomb from which it was stolen, more will surely die. With the world finally at peace and with Egypt's ancient mysteries opened to them once more, Amelia Peabody and her loved ones are plunged into a storm of secrets, treachery, and murder by a widow's strange story and even stranger request. Each step toward the truth reveals a new peril, suggesting this curse is no mere superstition. And the next victim of the small golden king could be any member of the close-knit clan—perhaps even Amelia herself. --This text refers to the Hardcover edition.

Book Information

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Customer Reviews

This latest Amelia Peabody installment may not be the most perplexing mystery novel in the series, but it certainly was a very well written, entertaining and engaging one. From the very first page, I was hooked, and enjoyed myself thoroughly as I followed the latest adventure that the Emerson family and their friends find themselves entangled in. It's 1922, and with the long ban on archeological activities finally lifted, the Emerson family (noted archeologist Professor Emerson, his wife Amelia Peabody, their son, Ramses and Ramses' wife, Nefret, along with their precocious 4

year old twins) are back in Egypt, hoping to carry on their work of delving into the long hidden mysteries of the past. But their enterprise is soon interrupted when Mrs. Pringle Petherick, comes to them for help. Mrs. Petherick (otherwise known as Magda von Ormond, authoress of several sensational vampire novels), the widow of Pringle Petherick, a well known collector of ancient Egyptian artifacts, believes that one of her husband's acquisitions, is cursed, that her husband died of the curse, and that the curse has been transferred onto her. What Mrs. Pringle wants is to leave the artifact with Emerson to perform an exorcism, lifting the curse, and for Emerson to return the artifact to the tomb from which it was stolen. While neither Emerson nor his canny wife, Amelia, believe that the Petherick widow really believes in the curse, they are intrigued by the artifact itself: a golden figure of a crowned king, probably from time of the heretical king, Akhenaton. But which tomb did the unscrupulous thieves discover the artifact in, and where is it?

I confess there is a real comfort in finding a new book by a favorite author. Familiarity in these cases doesn't breed contempt, but surprise that a writer can continue a series of some sixteen volumes and still stir the interest of the reader. In fact, on reflection, some of Elizabeth Peters earlier efforts were the ones where one's patience was most tried. Gradually, as Amelia Peabody's clan took shape and developed both individual characters and a keen awareness of their own foibles the stories have developed a polish which has never faded in the intervening years. The Serpent On The Crown brings us once again to Egypt and the Valley of the Kings, where the Emersons prepare for the 1922 season of excavation and research. As sudden visit in the night leaves Amelia, her husband Radcliffe, and their children Ramses and Nefret in the possession of a mysterious gold statuette of incalculable worth, Emerson having sworn to the woman who left it with them to end the curse by returning it to its rightful tomb. Easier said than done in the Valley of the Kings where tombs are more common than camels. While the statuette is unmistakably from the era of Tutankhamon few such burials are known. Undaunted, Emerson sets about three excavations at once, starts investigation in Cairo and even far off London, and even goes so far as to bring in his brother Sethos, the master thief. With great scurrying on all fronts we know that, once again, the Emersons have found trouble, and sooner or later there will be a body. As usual in a Peters mystery, comedy and the serious job is investigation mix perfectly. Chicanery abounds, there are villains under every rock, and secrets in even the most barren of tombs.

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