Art and Architecture

Abstract
The world knows Egypt best for its rich artistic legacy. People identify Egypt through its great pyramids, ancient funerary art, and mysterious concepts of death, afterlife, and eternity. The original contexts of funerary objects and rituals show that Egyptian art is, however, primarily about life and the continuation of life in the hereafter. The artistic accomplishments of Egypt are made according to long-established pictorial and architectural conventions, which convey highly abstract concepts. The art of Egypt tangibly and subtly reveals various cultural and personal identities from the prehistoric times up to the present. Simultaneously, the ways in which people perceive Egyptian art disclose global attitudes toward Egypt.

Disciplines
Ancient, Medieval, Renaissance and Baroque Art and Architecture | Architectural History and Criticism | Near Eastern Languages and Societies

Comments
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REFERENCES


ART AND ARCHITECTURE

By Jelena Bogdanović

Overview

The world knows Egypt best for its rich artistic legacy. People identify Egypt through its great pyramids, ancient funerary art, and mysterious concepts of death, afterlife, and eternity. The original contexts of funerary objects and rituals show that Egyptian art is, however, primarily about life and the continuation of life in the hereafter. The artistic accomplishments of Egypt are made according to long-established pictorial and architectural conventions, which convey highly abstract concepts. The art of Egypt tangible and subtly reveals various cultural and personal identities from the prehistoric times up to the present. Simultaneously, the ways in which people perceive Egyptian art disclose global attitudes toward Egypt.

Egyptian prehistoric art is generally understudied because it was made of perishable materials and because scholars are predominantly interested in Pharaonic Egypt. Yet, millennia before the powerful dynasties known for wealth-laden tombs, prehistoric societies in Egypt developed rapidly due to the good climatic conditions
in the Nile valley (see Chapters 1 and 2). Neolithic sites (ca. 7000–3100 BCE) consisted mostly of oval-shaped mud-houses organized along the passageways and streets. The prehistoric Egyptians used pleasingly shaped and decorated artifacts in their permanent settlements along the Nile. The natural environment influenced not only the choice of themes for art objects, but also the artistic material.

Clay was often used for vessels and votive figurines. Characteristic pottery has a polished red surface contrasted with the black rim of the mouth, occasionally with geometric and stylized animal patterns. The clay head from Merimda, a Neolithic site 37 miles (60 kilometers) northwest of Cairo and dated to ca. 5000 BCE is the oldest known three-dimensional Egyptian work of art. This carefully sculpted terracotta resembles a male human head pierced to receive hair and a beard. Although its original function remains unverified, the Merimda head may have been initially mounted on a post and used as a ritual object.

In addition to ceramics, numerous stone objects existed. Vases, votive tables, and cosmetic slate pallets for grinding eye-paint were produced in a variety of shapes, wares, and surface treatments. Seldom were two objects identical reflecting the great creativity of prehistoric Egyptians. The techniques and experiments in prehistoric art became the basis of the recognizable ancient Egyptian art. Eventually even the repertoire of visual symbols expanded into pictographs and initiated the development of hieroglyphic script.

Shortly before 3000 BCE, many artistic traditions and styles framed the ancient Egyptian art for the next three millennia—codified art that employs hierarchical scale, canon of proportions, fractional representation of human figures, and combination of realistic and symbolic images. The Narmer Palette, carved on both sides in low relief, exemplifies these common stylistic features of ancient Egyptian art. On the front, the intertwined long necks of the two fantastic creatures form a round depression indicating the place for grinding eye-paint. The object looks like a cosmetic palette but its scale and significant weight suggest that the palette was meant for display and ceremonial purposes. The palette communicates a large amount of information within a limited space with a strong message.

The palette commemorates King Narmer. King Narmer, the largest figure represented on the palette, is usually identified with the legendary King Meni, who founded the capital city of Memphis and unified Upper and Lower Egypt. The palette itself does not offer any connection between Narmer and Meni, but the narrative reliefs show Narmer as a divine ruler of the two kingdoms. On the front of the palette King Narmer wears the red cobra crown of Lower Egypt, whereas on the back he wears the white crown of Upper Egypt. In the uppermost registers, the goddess Hathor protects the palace of King Narmer, identified by a phonetic hieroglyphic inscription of his name. The central images show victorious Narmer surveying decapitated enemies and receiving a captive from the Delta region ready to smite him with a mace. A bull’s tail hangs from waist of the king and signifies his strength. Narmer is also represented as a bull, razing a fortified town.

The palette communicates the territorial claim and political message of unified, dynastic Egypt by using both the realistic images of a king as human and symbolic images of the bull representing the king and his power. The work reveals schematic
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and conceptual manipulation of the two-dimensional representation of human figure to accommodate Egyptian ideals. State policy declared the king divine, and therefore he is the most important figure and is shown much larger than the other figures. Hierarchical representation is combined with the fractional representation, showing Narmer with his head and legs in profile and torso in frontal view.

Most of the surviving ancient Egyptian art is funerary and reflects beliefs in the afterlife tied with concepts of divine cosmological continuity and order—ma’at. Seemingly unending effort to impede time and death prompted ancient Egyptians to create structures that would preserve their remains for eternity. The royalty built tombs to glorify and perpetuate the memory of the ruler. The tomb provided a permanent resting place for a ruler’s mumified body, his ba—the nonphysical aspect of an individual similar to the concept of personality in modern society—and his ka—life force, similar to the Western understanding of spirit. Egyptians linked the stability and continuity of Egypt with the east-west movement of the sun across the sky and the south-north flow of the Nile. Thus, architects set linearly organized burial complexes along the cardinal lines and within fixed patterns that corresponded to the size, mass, and solidity of the tombs.

Among the most impressive tombs from the Early Dynastic period are mastabas, royal and high official burials, found at Saqqara, Abydos, and Naqada. Mastaba, via descriptive Arabic word for “bench,” is a mud-brick, flat-topped monumental
tomb with slanted walls erected above an underground burial chamber. The tomb housed the mummy, the *ka* statue, and various goods the deceased would need in the hereafter. The burial chamber had access only through a vertical shaft on the *mastaba's* roof, which was sealed after the burial. *Mastabas* often had false doors to deceive tomb robbers. Located on the western bank of the Nile, groups of typically 30 feet (10 meters) high *mastabas*, laid out on a grid plan to resemble streets, literally formed the *necropoleis*, cities of the dead, as the ancient Greeks named these huge cemeteries. The earliest *mastabas* were relatively simple, but over time their physical appearance changed. The offering chapel was incorporated into the superstructure and during the Old Kingdom *mastabas* evolved into famed pyramids.

The step pyramid of King Djoser (r. 2630–2611 BCE) at Saqqara, built during the Third Dynasty just outside of modern Cairo, begun *as a large mastaba* and ended *up as* a group of six stacked *mastabas*, more than 200 feet (60 meters) high. Djoser’s pyramid, the first of its kind, and at its time undoubtedly the tallest edifice in Egypt, was a marvel by its sheer size. While ancient Egyptians built vernacular buildings including royal palaces of perishable materials, primarily of mud-brick, architect Imhotep constructed this funerary complex of huge *limestone blocks* to last forever. Massively built, suggesting continuity and durability, the expressive content of Djoser’s funerary complex shows the primacy of life after death in Egyptian society.

King Djoser was buried in accordance with *mastaba* convention, in a chamber at the bottom of a 92-feet (28-meter) deep shaft. The funerary complex enclosed by

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IMHOTEP

The first artist known by name in recorded history is the architect Imhotep, whose name means "the one that comes in peace." Imhotep is one of the few nonroyal ancient Egyptians who became a legend. Originally trained as a priest and a scribe, and later revered as a god, Imhotep remains famous as the inventor of a stepped pyramid for King Djoser's mortuary complex in Saqqara (ca. 2650 BCE). Inscriptions on the base of a now lost statue of Djoser (Cairo JE 49889) celebrate Imhotep as a high-ranking government officer, first to the king. In the Aegyptiaca (ca. 300 BCE) the historian Menetho described Imhotep as the inventor of building with stone ashlar. Though archeological findings contradict this claim, Imhotep is still credited as the first architect who used limestone instead of mud-brick for the construction of monumental Egyptian tombs. The Greeks associated Imhotep with Asklepios, their god of wisdom and medicine, and organized cults for his worship at Philae and Memphis. Numerous bronze statuettes from the Late Antique period show Imhotep in a divinized pose, seated and holding a papyrus scroll in his lap.
Chapter 6 Culture

a high wall and built as the palace for the dead, contained large courts, various structures, and sham buildings. Many parts of the complex served either as a backdrop for the performance of the rituals or as the permanent setting for the dead king to reenact rituals of kingship, rituals that Egyptians believed ultimately maintained order among the living. The king's presence in the complex was assured by the installation of his life-sized statue in the serdab—a sealed room for the ka sculpture—to the east of the funerary complex. Two holes in the serdab's front wall enabled the king's ka residing in the statue to observe the rituals in his honor and draw sustenance from offerings of food and incense. The entire complex was oriented along a north-south axis. The king's statue looked toward the circumpolar stars in the northern sky. The ancient Egyptians believed that within the precinct dominated by the step pyramid, which assisted the ascension of the king towards the sun, the king's ka would remain eternally alive and vigilant.

During the Fourth Dynasty (ca. 2575–2465 BCE), marked by social cohesion, political stability, and increasing wealth of ruling families, funerary art changed dramatically. The most obvious shift was the modification of a step pyramid to a smooth-sided one. This formal change in the physical appearance of pyramids shows how Egyptians viewed the king as the supreme ruler of life on earth and beyond. The king and his tomb were tangibly associated and centered around the divine sun cult. Egyptians added the king a new attribute, which meant "son of Ra," the sun god. The smooth-sided pyramid emulated on a large scale the sacred Benben stone from Heliopolis, "Sun City," the center of the sun cult.

The first and the largest smooth-sided pyramid is that of Khufu, whom Herodotus called Cheops. Righteously named the Great Pyramid, it covers 13 acres at its base and, stripped of its limestone casing, now rises to about 450 feet (479 feet—146 meters originally), which is the height of a 45-story (48-story originally) skyscraper. Built on the western bank of the Nile in a suburb of modern Cairo, the Great Pyramid is accompanied by those of dynastic successors Khafre (Chephren) and Menkaura (Mycerinus), surrounded by smaller queen and royal pyramids, mastabas of engineers, priests, governmental officials, and others, including the dwarfs who often held important posts in ancient Egypt. Each complex had funerary temples and additional structures. The pyramid complex of Khafre is guarded by the 65-feet (20 meters) high Sphinx, the composite creature with a lion's body and royal head, possibly of Khafre himself.

The Great Pyramids of Giza remain the most famous of all landmarks in Egypt. Each of the three great pyramids was enclosed by precinct walls like at Djoser's complex. In contrast to Djoser's complex laid out on a north–south axis, the complex at Giza was organized along an east–west axis. This change in orientation meant that the complex did not face the northern stars anymore, but instead the rising sun in the east, incorporating the ruler into the eternal cosmic cycle of rebirth, similar to the daily cycle of the sun. The Egyptians believed that when a pharaoh died he became a god and joined Ra in his daily passages through the heavens. The pyramid itself, called by Egyptians m(e)r, or "place to ascend" acquired the shape of the back-to-back stairs while angled sides may have represented slanting rays of sun, becoming a symbol for the ruler's divine ascension into the heavens.
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**THE DWARF SENEB AND HIS FAMILY**

Dwarfs and other handicapped people were integrated in ancient Egyptian society. Wisdom literature advised people to accept those who were physically or mentally challenged. Ancient Egyptians even had two dwarf gods: Bes and Ptah. Images of dwarfism found on art from the Pre-dynastic and Old Kingdom periods confirm that dwarfs were accepted in ancient Egypt. They worked as personal attendants, overseers of linen, jewelers, dancers, and entertainers.

Impressive funerary sculpture of the dwarf Seneb is done in the typical Old Kingdom style. Seneb is on a bench cross-legged in a position of a scribe. His wife, Senetites, sits behind him with her arm around his shoulder, a gesture of affection. The sculptor has disguised Seneb's physical deformity, by placing their two children as a symbolic extension of Seneb's legs. The inscriptions reveal that Seneb was chief of all the dwarfs responsible for the royal wardrobe. He and his wife held priestly positions and possessed cattle, which indicates their wealth.

**SPELLS FROM THE BOOK OF THE DEAD WHICH EXPLAIN THE PYRAMIDAL SHAPE OF MONUMENTAL TOMBS IN THE OLD KINGDOM PERIOD**

Spell 267: A STAIRCASE TO HEAVEN IS LAID [FOR PHARAOH] SO THAT HE MAY MOUNT UP TO HEAVEN

Spell 553: HEAVEN STRENGTHEN FOR YOU THE RAYS OF THE SUN IN ORDER THAT YOU MAY LIFT YOURSELF TO HEAVEN AS THE EYE OF THE RA


The precision, sophistication, and mathematical calculations used for the construction of the pyramids are impressive. Built of huge stones, some up to 15 tons in weight, the pyramids' measurements deviate from perfect geometric forms within inches (centimeters). Square in plan, their four sides with a 52-degree incline, shaped as equilateral triangles, taper up from the desert sand towards the sky. At any time of the day one side holds the sun's full glare, while another is cast in shadow. Each pyramid was dressed with polished slabs of white limestone, now preserved only on the pinnacle of the Khafre Pyramid. A capstone in the shape of a mini-pyramid with thin lustrous plating of electrum covered the very top of each pyramid.

The rulers of the successive dynasties continued to build pyramids, though smaller in size, while the attached places of worship became larger and more complex. After
Pyramids served as royal tombs for Egyptian pharaohs beginning in the era of the Old Kingdom. The pyramids of Giza demonstrate a highly sophisticated level of engineering, and the method of their construction is still debated today. (Corel)

Because of numerous civil wars and intrusions of the Hyksos people from the east (see Chapter 2), Egypt was no longer an isolated and monumental polity. Having witnessed the loss of order when royal burials were robbed, the kings of the 18th Dynasty stopped building pyramids. Instead, they preferred concealed rock-cut tombs, like the famed mortuary temple of Hatshepsut In Deir El-Bahri. Cult temples built in honor of particular gods became important religious and administrative centers. Art was a way of communication and changes in artistic conventions reflected societal complexities.

HATSHEPSUT

Hatshepsut (r. 1479–1458 BCE), chief wife and half-sister of Thutmose II, became the regent for minor Thutmose III after her husband’s death. She assumed the role of a pharaoh, male ruler. Her public images often show her in typically male postures and ceremonial dress. By transcending gender limitations within the power structure, Hatshepsut’s “cross-dressing” exemplifies the authoritative political message of the Egyptian kingship communicated through visual perception imbued with symbolic meanings. Nevertheless, Hatshepsut’s oval gentle face, with the hint of smile, high cheekbones, and large made-up eyes, remain feminine, perhaps intentionally emphasizing the personality of the queen.
Because one of the most important duties of a king was to build cult temples, later rulers frequently replaced earlier structures by new buildings. Hence, most of the surviving temples are from the New Kingdom period. Egyptians thought that the temple was the house of divinity. Thus, the cult temples architecturally resembled houses, but on a colossal scale. The complex of the Great Temple at Karnak covered about 60 acres or the area of a dozen football fields. A massive gateway, known as a pylon, and a pair of obelisks marked the entrance to the temple. Sloped walls of the pylon and faces of the obelisks were ornamented with reliefs detailing the king’s military exploits, official regalia, and the king’s communication with the gods.

During the so-called Amarna period (ca. the 1350 BCE), when King Amenhotep IV proclaimed himself Akhenaton, son and prophet of Aton, god of the sun, art reflected changes in Egyptian religion (see Chapter 2). Gigantic statues of Akhenaton found in Karnak and various other images of the pharaoh show remarkable individual characteristics of a ruler with an emaciated face, slit eyes, protruding full lips, delicate bust, and feminine hips with swollen thighs. It is difficult to discuss the extent of realism of Akhenaton’s statues. Yet, the innovative representation of the male human body, different from the traditional Egyptian canon, marks the break in traditional art. This novel vision of divine sovereignty, where feminized appearance captured the androgynous fertile character of the king as the life-giver is expanded to affectionate and intimate royal family portraits with his chief wife Nefertiti and occasionally with their daughters, emphasized the regenerative, life-giving, supreme force of Aton. Unlike traditional deities, Aton could not be depicted. The sun disc with rays, prominent in Amarna art, is an expanded version of the hieroglyph for “light.” Changes also occurred in architecture. A sanctuary open to the sky and an altar facing the eastern horizon replaced the mysterious darkness of the inner sanctum, while rock-cut tombs displayed joyful scenes of everyday life and royal family intimacy, worshiping Aton.

**OBELISKS**

Obelisks, nail-like monuments topped by a small pyramid (pyramidion), are prominent features of Egyptian architecture. Usually set in pairs, the obelisks marked the entrances into ancient temples. Inscribed with names and accomplishments of kings and queens who built temples, the obelisks functioned as modern billboards. The pyramidion they called ben or benbenet, making reference to the verb ben, which means “to shine, radiate,” and Benben stone, a cult object of the sun temple at Heliopolis, associated with the place of creation and the first appearance of the sun god. Like the capstone of a pyramid, pyramidion was sheathed in glittering electrum (an alloy of gold and silver) symbolically and visually connecting the sun god with the divine-like royalty whose name is on the piercing obelisk. Egyptian obelisks were models for the Black obelisk of Assyrian ruler Shalmaneser III (r. 858–824 BCE), Byzantine Masonry obelisk in Constantinople, modern-day Istanbul, and 19th-century Washington Monument.
Nefertiti (r. 1370–1330 BCE) is perhaps best remembered for her painted limestone bust, now in the Egyptian Museum in Berlin. When German archaeologist Ludwig Borchardt found the bust in the workshop of the sculptor Thutmose at Amarna, he wrote: “Description is useless; see for yourself.” Evidence suggests that the bust was modeled on the queen herself. Though slightly damaged, the bust shows a beautiful woman with a soft, gently curved face. Her graceful elongated neck balances a tall flat-top crown, which adorns her sleek, sophisticated head. Her full lips carved in bold relief and enhanced by bold red color, almond-shaped eyes and straight nose that seamlessly extends into forehead, create shadows that make the bust incredibly realistic. The Western concept of female beauty haunted by Nefertiti’s timeless image is reflected in contemporary society, which can be exemplified by Angelina Jolie, a celebrity whose image populates media throughout the world.
After Akhenaton, Egyptians restored traditional religion and art forms even more conservatively. A single discovery of the tomb of Akhenaton's son but historically otherwise insignificant ruler, King Tutankhamen (r. 1332–1322 BCE), exposed unseen exquisite taste for objects that accompanied the ruler in the hereafter—from board games, boxes of writing implements, perfume jars, delicate jewelry, chairs covered with gold and inlay of silver, glass paste and semiprecious stones, statuettes of servants, to the famed funerary mask of King Tut found within three nested coffins. The innermost coffin, made of several hundred pounds of gold decorated with enamel work and incised designs with hieroglyphic inscriptions contain approximate $1.5 million worth of gold. Successive rulers such as Ramses II (r. 1279–1213 BCE) left numerous temples and objects that honored military exploits and festivals.

When in 332 BCE Alexander the Great (r. 336–23 BCE) conquered Egypt, its native Pharaonic rule, ended but not its culture (see Chapter 2). Works made for the Greeks, particularly in Alexandria, followed contemporary Hellenistic models, but works created for the Egyptians echoed local traditions. Two peoples, two languages, and two cultures coexisted side by side in Egypt, and after Alexander’s death, Ptolemy I and his dynastic successors kept the Pharaonic artistic traditions alive. Roman Emperor Augustus (r. 27–14 BCE) conquered Egypt in 30 BCE and continued the tradition of building Egyptian-style temples establishing himself as the rightful heir of the pharaohs. Augustus exported obelisks and other monuments
CLEOPATRA

The Hellenistic sculpture of the last Ptolemaic ruler Cleopatra VII (r. 51–30 BCE) now in Berlin is a rare surviving image of this legendary woman of formidable intellect and ambition. Praised by some and reviled by other ancient historians, Cleopatra was famous for her incomparable beauty and irresistible charm, sweet voice, and knowledge of many languages (see Chapter 2). Despite her powerful political figure, Cleopatra gained her fame in popular culture due to her femme fatale image of great seductress who commissioned a suicide.

to Rome. Emperor Hadrian (r. 117–138) recreated his vision of Egypt at his villa at Tivoli. Back in Egypt, artists continued Pharaonic tradition, marked by funerary masks with idealized panel portraits done in encaustic, a colored beeswax technique. Most surviving examples are from the Fayum region, hence known as “Faiyum portraits,” and are precursors of Christian icon painting in encaustic and tempera.

Indeed, Egypt is important for the development of various Christian practices. According to tradition, Mark the Evangelist established the first churches among the Greek-speaking upper class in Alexandria and introduced Christianity in Egypt in the first century (see Chapter 5). Because Emperor Constantine I (d. 337) directed Egypt’s wheat taxes to Constantinople immediately after its foundation in 330, Egypt was tied to the Byzantine world both economically and culturally. This cultural contact with the Byzantine and Orthodox world is manifest in the art of Christian communities in Egypt.

Among the oldest Coptic accomplishments are the desert monasteries and hermitages such as oratories at Kellia, monastic complex at Abu Mina east of Alexandria, and White and Red monasteries (Deir el-Abyad and Deir el-Ahmar) near Sohag.

COPTIC ICON—CHRIST AND MENAS

Icons are the most distinctive form of Coptic art. One of the oldest and best-preserved Coptic icons, Christ and Menas is the small-scale panel originally from Bawit and dated to the late sixth or early seventh centuries. The icon shows strikingly lighthearted friendship between Christ and Menas, an Egyptian early Christian abbot and martyr who was decapitated during the persecutions under Emperor Diocletian in the third century. Christ wraps his right arm around Menas’ shoulder in a familial gesture of unity and compassion. The importance of St. Menas and his allegiance to Christ transcended the Alexandrian desert as he was often represented in Coptic and Byzantine churches in the Eastern Mediterranean.
ONE PLACE SACRED TO ALL THREE MAJOR RELIGIONS:
MOUNT SINAI

Wedged between Africa and Asia and overseeing Europe, the triangular Sinai Peninsula houses intercultural art. Sinai’s rocky desert attracts people because of its location, natural resources, and Biblical history. On Mount Sinai God spoke and delivered his Ten Commandments to Moses, which are sacred to the followers of all three monotheistic religions. Empress Helena, mother of Constantine I (d. 337), founded a church dedicated to Virgin Mary near the traditional site of the Burning Bush. By the sixth century the site became a monastery. Today, it is known as St. Catherine’s monastery after a third-century martyr, whose body was buried in the church. St. Catherine’s monastery remains the longest living Christian Orthodox monastery in the world. Its collection includes 2,000 icons and a library, second only to the Vatican library, with some 3,000 manuscripts written in Greek, Arabic, Syrian, Georgian, Armenian, Coptic, Ethiopian, and Old Church Slavonic, a showcase of the cross-cultural world par excellence.

Coptic churches are usually domed three-aisled basilicas with three apses in the east, each with an altar. Changing liturgical needs probably resulted in the development of an additional space before the sanctuary, which is unique to Coptic churches and is known as khurus. The production of Coptic Christian art—woodwork, manuscripts, textiles, ceramics, bone and ivory carving, icons, and wall paintings—continued after the Arab conquest of 642. Dated to the seventh and eight centuries and subsequently restored are the Church of St. Sergius (Abu Serga), built on the site where according to belief the Holy Family stayed in Egypt, and the so-called Hanging Church (al-Mu’allaqa), which rests on the remains of the Roman fortress of Babylon in Old Cairo. These churches are renowned for their preserved medieval liturgical furnishing and tall sanctuary screens intricately done in marquetry technique—wood inlaid with ivory.

Islamic art and architecture in Egypt is associated with the successive and often competing religious dynasties—the Umayyads, Abbasids, Fatimids, Ayyubids, Mamluks, and Ottoman Turks—each ruling Egypt for a prolonged period of time (see Chapter 2). These dynasties created religious and secular objects by combining their native and local artistic practices in their accomplishments, which are, hence, often stylistic hybrids. The first mosque in Africa was built in 641 (21 AH) by Amr ibn al-As, the commander of conquering Arab troops, in their garrison city and later capital, al-Fustat (“encampment”), today part of Old Cairo (see sidebar Saving the Mosque Chapter 2). The mosque has been heavily altered throughout its long history of an active congregation place, but remains an important landmark of Islamic and Arab presence in Egypt. Architecture of the Egyptian province of the Abbasid caliphate shows combinations of royal style in Samarra with Coptic, Syrian, and Byzantine influences.
Ibn Tulun Mosque

The mosque of Egyptian governor Ahmad ibn Tulun is one of the oldest surviving and the best-preserved mosques in Cairo. Dedicatory Kufic inscription dates the building to 879 (265 AH). This hypostyle Arab-type mosque exemplifies cultural hegemony of the Abbasids. Ibn Tulun, a native of Sammara, razed Jewish and Christian cemeteries on the top of the hill Jabal Yashkur, where he built his ceremonial mosque originally connected to a palace, now lost. The mosque is the third largest mosque in the world, covering approximately 6.5 acres or half-area of the Great Pyramid. Built by a Coptic architect, the mosque is associated with both Sammaran and Byzantine building traditions. Mud-brick construction, carved stucco decoration, and spiral stone minaret evoke stylistic features of al-Mutawakkil’s mosque in Sammara. Preserved marble columns flanking prayer niche are Byzantine spolia, whereas the original ablution fountain, later restored under the Mamluks, was domed in both cases, a feature associated with Byzantine and Syrian building traditions.

When the Fatimids conquered Egypt in 969, they moved capital from Fustat just to the north and named it Cairo, via al-Qahira “the Victorious.” The Fatimids built Cairo’s enclosure walls, colonnaded streets, lavish mosques, shrines, bazaars, palaces, and residences. Although Fatimid Egypt was often at war with its neighbors, including the Byzantine empire and the Seljuks, the city became a center of learning and culture, attracting scholars and pilgrims from across the Islamic world. Among the most celebrated was the philosopher Moses Maimonides, born in Fustat, who wrote extensively on Islamic law, philosophy, and medicine. His works, such as The Guide for the Perplexed, have had a lasting impact on Western thought.
including Umayyad Spain and Abbasid Baghdad, commercial and diplomatic ties made Cairo a metropolitan cultural hub of the Arabic-speaking Muslim world as well as an important artistic center of the Mediterranean. Muslim, Christian, and Jewish communities lived side by side and exchanged products of the east and west. Egyptian luxury goods, particularly luster ceramics, rock crystals, and textiles were exported abroad.

The Ayyubids, a dynasty formed by famous Sultan Salah al-Din (Saladin) who fought against the Crusaders in the Holy Land, are acclaimed for their remarkable military and fortification architecture. The Ayyubids used massive stones from the Pyramids at Giza to build palaces and the Citadel, whose ruins still dominate the skyline of Cairo. From the 13th to the 16th centuries, the Mamluks, a quasi-Turkish dynasty comprised of elite warriors, originally slaves of various nationalities, extensively developed medieval city of Cairo. Mamluk art is extremely conservative and stylistically often indistinguishable from the earlier Fatimid art. The Mamluks densely populated Egyptian cities and built numerous religious, funerary, charitable and residential buildings. Elaborate, honey-comb-looking muqarnas portals, slender multistoried minarets and intricately carved stone domes marked the cityscapes. Although early Mamluks decorated secular portable artworks done in enameled glass, inlaid metalwork and marquetry with figural and narrative scenes, people recognize Mamluk art and architectural decoration by elegant calligraphic inscriptions and repetitive, nonfigurative vegetal and geometric motifs of unprecedented luxuriousness and complexity. Emblems, in the beginning pictorial and later epigraphic including official titles, often identified the household and the owner of these objects.

The Ottoman governors, who succeeded the Mamluks, continued essentially medieval art projects, until the rule of an Ottoman viceroy of Egypt, Muhammad Ali (1769–1849), who is often considered the "founder of modern Egypt." An Albanian, born in Kavala, town in Macedonian part of modern-day Greece, Muhammad Ali,

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**BEN-EZRA SYNAGOGUE**

From before the time of the Hebrew Exile in approximately the 15th century BCE, a Jewish population existed in Egypt. Among Jewish sacred places is the Synagogue of Ben Ezra in Old Cairo, located on the site where according to local tradition baby Moses was found. The Romans destroyed the synagogue and the Copts built the church dedicated to St. Michael. In the ninth century, Abraham Ben-Ezra, the rabbi of Jerusalem purchased the church. Traveler Benjamin of Tudela (d. 1173) recorded that the synagogue kept the Torah of Ezra the Scribe. Indeed, during 1892 restoration a hoard of ancient and medieval manuscripts was found in the geniza (store room). Hence, the synagogue’s other name El-Geniza Synagogue. This basilica with a gallery for women in its layout resembles Coptic and Early Christian churches. In the center is a marble bema, platform for Torah reading. Famous rabbi and philosopher Moses Maimonides (d. 1204) worshipped in the synagogue when he lived in Cairo.
TRADITIONAL RESIDENCE ARCHITECTURE

Historically the principles for residential buildings are similar for both rich and poor, the differences being in scale and decoration. Environmentally sound, adobe and stone houses are multistoried with flat roofs, vertical recesses, narrow openings on the street façade often with latticework mashrabiya wooden screens and monumental portals, which stretch upward but not higher than the top of the façade, emphasizing its verticality. A courtyard in a typical Arab house, uncovered or partially roofed qa’a become a living hall to which various dependences attached for a unit. These living units would be added vertically rather than horizontally, to form either duplex and triplex apartments or commercial rental architecture, frequently built as real-estate investments. Rental buildings—variously known as khans, wikalas, fondusq, qaysariya—had commercial space. Middle- and upper-class units were lavishly decorated. Latrines in medieval palaces had seats of marble and mosaic floors. Pharaonic Egypt may have provided the prototype of such architecture, which was widely used in pre-modern Egypt.

THE FATIMID AND MAMLUK DOMES

In contrast to typical Islamic mosques, the Fatimids did not use minarets in their mosques. Instead, they opted for the use of masonry and ribbed domes in their religious and funerary architecture. Generally, orthodox Muslims use only simple stone slabs for tombs, but the Shi'ite rulers introduced mausolea for pious individuals and shrines to the descendants of the Prophet Muhammad. These mausolea are square in plan and surmounted by a dome. Often monumental in scale, reaching sophisticated proportions, and lavishly carved in zigzag, starburst and arabesque motifs, and calligraphic inscriptions, these royal sepulchers influenced the development of huge funerary complexes of great artistic value, unique to the Muslim world. The Sunni Mamluks continued to incorporate domes in their architecture; however, it disappeared after the Ottoman conquest.

following brief occupations by the French and then the British, initiated pro-European influences in Egypt. To support the modernization and economic prosperity, Muhammad Ali not only encouraged industrialization and influx of foreigners, but also sent best of the Egyptian students of various ethnicities to study in Europe. Although his domed mosque in Cairo replicates medieval the Blue Mosque and Hagia Sophia in Istanbul, the Ottoman capital, Muhammad Ali’s expansions of Cairo, Alexandria, and other Egyptian cities included leveling off medieval structures and planting city parks. By giving away free land to those who would build in mos
build in modern style, Muhammad Ali and later his grandson Ismail encouraged
the development of modern architecture further. Egyptian cities acquired network
of wide boulevards, railway stations, regulated city-blocks, and new types of build-
ings such as clubs and theaters, following Baron Haussmann's urban redesign of
Paris. Builders introduced new materials associated with the industrialization such
as cast-iron and glass panes. On the exterior, but not necessarily in the interior,
buildings resembled concurrent European counterparts. They had rectangular
windows instead of traditional *mashrabiyyas*, which Muhammad Ali outlawed. The
neoclassical stucco-decoration was limited to pillars and vases, however, without
figurative statues prominent in Europe.

In the early 20th century, art appreciation and development of arts in Egypt re-
sulted from the art education curricula in primary and secondary schools, formation
of the first fine arts schools and museums, as well as from their sanction by the gov-
ernmental and religious institutions, which allowed figurative art. In 1904, German
art dealer Edward Friedham donated 210 paintings to the city of Alexandria for the
first Egyptian Museum of Fine Arts. The museum was originally housed in a private
villa and after 1952 the new government approved the museum's national status. In
1908, Prince Youssef Kamal financially supported the foundation of the first Egyp-
tian School of Fine Arts in Cairo, which offered free education to talented students.
In the beginning the artists were trained by European artists in European styles and
techniques. The best students received scholarship for further studies in Europe,
mostly Paris and Rome. These students participated in various artistic trends that
challenged academic styles—Impressionism, Surrealism, Cubism, Dadaism, social-
realism, and abstraction—and investigated international, regional, and national
identities in their work.

The new social mobility in increasingly modernizing Egypt enabled talented
artists of modest background and means to acquire their positions through energy,
creativity, and renewed interest in national patrimony, often glorified through neo-
Pharaonic art, detached from contemporary ethnic and religious nuances. Upon
his return from studies in Paris Muhammad Mukhtar joined nationalists and in-
tellectuals who questioned socio-political reality of still predominantly agrarian
Egypt. Mukhtar's sculpture *Egypt's Awakening* parallels the end of the British rule
of Egypt and discovery of King Tut's tomb in 1922. This granite sculpture, promi-
iently displayed originally at Ramses railway station and today at the gate of Cairo
University, shows a rising sphinx next a women standing unveiled. *Egypt's Awak-
ening* represents an iconic image of the Egyptian quest for political independence,
liberating modernity, and women's emancipation (see Chapter 5).

Mukhtar belonged to the "Pioneers" (*al-ruwwad*), the first graduate artists of the
Cairo School of Fine Arts (1911) who initiated the development of a national art. In
addition to combining the Pharaonic past and the artists' own present, the Pioneers
often employed folk art to develop their own individual styles that captured Egyptian
societal complexities. Yusuf Kamil painted impressionist Egyptian landscapes and
Raghib Ayad portrayed familial life of peasants, folk dancers, and Coptic Church.
Trained in both law and painting, Muhammad Naghi, an aristocrat and diplomat,
was exposed to art not only in Western and Central Europe but also in Brazil and
Ethiopia. Naghi later became the first Egyptian director of the Cairo School of Fine Arts, Museum of Modern Art of Egypt, Egyptian Academy in Rome, and one of the pivotal figures for the relocation of the UNESCO heritage, Temple of Abu Simbel following its endangerment after the creation of the artificial Lake Nasser.

During the 1930-1950s the second generation of the Egyptian artists either combined global and local heritage or instilled covert Egyptian themes in their works. Often artists formed groups and societies to institutionalize and advocate their art and roles in society. The militant "Muslim Brotherhood" (1928) attracted artists with conservative Islamic and anti-Western values. The nationalist "Young Egypt" (1933) aimed at reviving glorified Arab-Pharaonic art. Pro-leftist revolutionary "Society for Artist Propaganda" and "Art and Freedom" group (Georges Hinayan, Ramsis Yunan, Mahmud Said, Kamal al-Mallakh, and Inji Aflatoun) proclaimed “Long Live Low Art” manifesto (1938). Husayn Yusuf Amin, Hamid Nada, Abd al-Hadi al-Gazzar, and Gazibiyya Sirry are artists of the “Contemporary Art Group” (1946) who challenged Western romanticized perception and academic styles. These artists believed in art education as a vehicle for societal activism. They investigated poverty (al-Gazzar, Hunger, 1949), superstition (al-Gazzar, Green Fool, 1951), child marriages and unanswered expectations for female rights (Amin, The Wedding of Zulaykha, 1948), and promoted social reform through visual symbolism borrowing from religious and folk traditions. Similarly, some architects considered environmental, economic, and cultural specifics in their designs.

The art scene changed after 1952 when Egypt became a republic (see Chapters 2 and 3). Elite art patronage was discontinued, and old governmental art scholarships were replaced by new ones. Al-Gazzar’s al-Mithaq (The Charter, 1962) imbued with symbolism shows new Egypt ambiguously. A green-skinned towering figure crowned

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HASAN FATHY

Hassan Fathy (1900–1989) is an internationally renowned Egyptian architect. In the late 1930s Fathy reestablished the use of traditional, inexpensive, and locally obtainable materials such as mud-brick and traditional building forms such as wind scoops that function as natural “air conditioners” to build affordable housing for the poor. For the village New Gourna (Gurna) in Giza province, Fathy revived Nubian traditional building techniques. Fathy described his work in Gourna, A Tale of Two Villages (republished as Architecture for the Poor), translated into 22 other languages. He designed more than 160 projects and was awarded numerous prizes including highly prestigious Aga Khan Prize for Islamic Architecture (1980). Yet his influence on architecture in Egypt remained relatively insignificant, whereas his contribution to world architecture has become more apparent only recently. Fathy’s revival of environmentally sustainable adobe architecture precedes by more than a half a century trends in sustainable or green architecture within pressing economic and political issues of global world today.
with an emblem of the republic and leafless, a dead tree is simultaneously the Goddess of the Tree of Life, the resurrected Osiris, and the Great Mother, symbolizing Egypt. “Mother Egypt” holds the charter of the revolution flanked by kneeling figures of a factory worker and farmer. The page with the chapter of The Thunder (Quran 13) is on the ground. In the background at the banks of the nationalized Suez Canal, miniaturized figures of imam and priest, religious leaders of Islamic and Coptic communities, are embracing each other.

After the Six Day War (see Chapter 2) that devastated Egyptian intellectuals and indeed all Arabs, some artists expressed their grief, some turned back to Islamic traditions of calligraphy and aniconism to convey political, territorial, and spiritual messages in their work. In 1966 artworks from the Cairo Museum of Modern Art done by native Egyptians and foreigners were separated into two distinct locations. In the process many works were lost. Many artists emigrated to the West and are returning to Egypt to exhibit or to teach, such as Liliane Karnouk, who in her installations and art education emphasizes “tradition of assuming and integrating polarities” from ancient to contemporary Egyptian art.

Egypt under Mubarak emphasized art as the “living measure of civilization” by supporting state-of-the-art architectural projects as well as the development of the Museum of Modern Art and collections that now show artworks of unrecognized and previously unappreciated artists. After the Egyptian first prize (1995) at the prestigious Venice Biennale, which promotes innovative contemporary artistic trends, the international presence of contemporary Egyptian artists was enhanced. Simultaneously, these internationally recognized artists have become less concerned with cultural, national, or regional themes and more with their immediate environment in increasingly globalized society.

Since the January 25 Revolution a whole new world of graffiti, caricature, and protest through art has emerged. We are just beginning to see this genre evolve. These images evoke both the disgust with the pace of change, the players, as well as the limits on changes that can take place. In an image circulating over Facebook after the December 2011 elections, a caricature of a male labeled as “the military” is about to kiss another male labeled as “the Muslim Brotherhood”—Fags, meaning

**NEW LIBRARY IN ALEXANDRIA**

The Bibliotheca Alexandrina (2002) exemplifies the alternating notions of globalized society and cultural identities in contemporary Egypt. An architectural marvel, the library revives the legendary ancient library built in Greek times and at the same time reasserts Egyptian international spirit for learning and cultural exchange. Global in physical appearance, as a tilting sun disk rising from the ground at the Alexandrian waterfront, and at the same time technologically and technically outstanding, the library received Aga Khan Award (2004) for its “crucial role in the progress of civilization.”
that these two groups are proverbially in bed with one another. At the same time, there was hope that the revolution would bring rights to all groups, including gay rights; however, this caricature is meant to demonstrate both the political and moral perversion.

Production and Reception of Egyptian Art

Egypt is the oldest tourist destination in the world. People realized early that the finest Egyptian works of art rank among the best produced anywhere and at any time. Already in antiquity Greek tourists made guide books enlisting remarkable works in the Mediterranean to be seen, which resulted in the books On the Seven Wonders. The traditional list of the seven wonders included even two objects from ancient Egypt—the Great Pyramid of Giza and the Lighthouse of Alexandria. The Great Pyramid of Khufu (Cheops) at Giza is the only object from the list that still stands today, as all the other marvels, including the Lighthouse from Alexandria, were destroyed either by earthquakes or fire and suffered further from plundering.

Although not always accurate, the early and often firsthand testimonies about the ancient marvels record Western reception of ancient Egyptian art. In his Account of Egypt Greek traveler and historian Herodotus of Halicarnassus (fifth century BCE) described in detail not only the Great Pyramids of Giza, but also temples, ritual objects, and even the priestly clothes. Herodotus entertained the longstanding but false idea that the pyramids were built by slaves and propagated that Khufu forced his daughter into prostitution to obtain building material. Historian Diodorus Siculus (first century BCE) and geographer Strabo (63/64 BCE to 24 CE) described Egyptian pyramids as royal tombs. Other ancient thinkers like Plato (428/427–348/347 BCE) and Pliny (23–79 CE) were interested in major artistic concepts of ancient Egypt, such as proportions and visual illusions. Egyptian paintings and sculptures inspired ancient Greek and Roman artists. After the Roman conquest of Egypt, characteristically Egyptian plants, animals, and hybrid creatures populated the Pompeian wall paintings. Later, people were interested in ancient Egyptian archeological remains and inscriptions to verify accounts from the Bible. Medieval accounts sometimes identified the pyramids with the granaries of Joseph, which Egypt possessed at the times of great famine (Genesis: 39–50).

When the Arabs conquered Egypt, they marveled at ancient pyramids and developed various legends about their function. One popular legend was that the Great Pyramids concealed literature and scientific knowledge and protected them from catastrophic Biblical flood and the annual inundation of the Nile. The Arabs explored Egyptian pyramids on-site and in-depth. In 820 in his Universal History historian Al-Ma'sudi recorded how Caliph Al-Ma'mun seized the pyramids in search for their immense treasures, and how passageways were open for the Khufu (Cheops) pyramid. By the 13th century, stone from pyramids were used as a building material for Islamic palaces and fortifications in Cairo.

Under the Fatimids Cairo emerged as a metropolitan center of arts of the Arab-Islamic civilization. The Fatimids attracted talented artists who often combined local art with arts and Iran (d. ca. 1037) which is the mosque of its mosque.

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with artistic traditions from wider region of the Mediterranean world, from Syria and Iran to Spain. Persian traveler, poet, and theologian Ismaili Nasir Khusraw (d. ca. 1074) visited Cairo and left first recorded evidence on its art and architecture which is not related to the Pharaonic period. Khusraw described Islamic Cairo and its mosques, gardens, and buildings.

Form the 13th century onwards, numerous visitors to Egypt, some of them traders and government officials, continued to explore and more or less accurately document rich artistic heritage of Egypt. With the rise of antiquarian interest in Europe huge amount of information was collected on the Egyptian monuments, the pyramids and ancient funerary objects but also on mosques, palaces, Fatimid luster pottery, or Coptic monasteries. With an increasing interest in all the arts of the Islamic lands, the art of Islamic Egypt gained growing scholarly and public interest. Mamluk artists produced some of the finest artworks in the Islamic world, which were highly popular in the 19th century and copied by Egyptian, French, Bohemian, and Russian artists, in particular. However, the interest in the arts of Pharaonic Egypt remained unsurpassed.

Egyptology and Egyptomania

The first large-scale archaeological expedition landed in Egypt with armies of Napoleon Bonaparte in 1798. Bonaparte intended to halt the British power in the East, including its colonial predominance in India. Despite the failure of Bonaparte’s military campaign, the work of his savants was a turning point in the studies of Egyptian art. More than 150 scientists, engineers, and artists explored, excavated, described, measured, mapped, illustrated, and documented various aspects of Egyptian culture including the great temples and ancient tombs. Furthermore, the accidental archeological find of the Rosetta stone enabled the deciphering of hieroglyphic script used by ancient Egyptians. As a result of Bonaparte’s campaign, the Description de l’Égypte was published beginning in 1809. This extraordinary scholarly achievement, comprised of 21 volumes and 837 engraved plates, marks the beginning of modern Egyptology. European travelers, treasure hunters, and resident diplomats started to collect archeological findings and to send them to their own countries, thus creating first Egyptian museum collections. The rivalry between European nations to build their own Egyptian collections resulted into colonial Egyptology, which branched in two trends. One, the development of the academic Egyptology and the foundations of appropriate school departments at the universities in Great Britain, Germany, France, Denmark, Italy, and elsewhere. Second, the development of the global cultural phenomenon, which may be called Egyptomania marked by overwhelming taste for everything inspired by Egyptian art.

The Egyptomania became closely intertwined with the cultural praise, profit-making entertainment extravaganzas and unleashed consumption of replicas of Egyptian architecture, fashion, jewelry, clothing, interior design, furniture, crockery, healing stones, dance moves, and even hairstyles. In the 19th century London houses were equipped with the Regency style settees in the form of sphinxes and
crocodiles while Parisian salons were filled with the furniture in Empire style, which combined Greco-Roman and Egyptian motifs. Funerary architecture, gates to cemeteries, prisons, and medical schools were built in the Egyptian Revival style because of the massiveness of construction. When in 1823 John Foulston designed a library in Neo-Egyptian style for the Town Center of Devonport, Plymouth, England, set within other public buildings in a variety of historical styles, he justified his decision by educational and sublime reasons associated with the "picturesque effect."

The Freemasons also adopted Egyptian motifs as an exotic nod for their secret rites. Wolfgang Amadeus Mozart, himself a Freemason, set his last opera *The Magic Flute* (1791) in Egypt, at the time regarded as the birthplace of the Masonic fraternity, whose symbols and rituals are evident in the opera. Some productions, like Karl Friedrich Schinkel's from 1815, exemplify seemingly endless associations between Egyptian art and beliefs in its power to achieve immortality.

Egypt became the fascinating topic in literary salons and the subject matter of many novels exemplified by Théophile Gautier's *Romance of a Mummy* (1856). In 1849, just a year before he wrote the controversial *Madam Bovary*, Gustave Flaubert visited Egypt and vividly recorded the desert, mosques, pyramids, and the sphinx, but also the city life and various peoples he met—from sheikhs to whores, snake charmers, and acrobats—which fueled Western myths about exotic Egypt and the "sensual East." Boleslaw Prus, however, immersed himself into studies of art, writings, and history of the New Kingdom, before he wrote historical novel *Pharaoh* (*Faraon*, 1895) which examines Egyptian polity and its social strata in order to offer global archetypical image of the struggle for power and knowledge. Similarly, Cairo-born Nobel Prize winner for literature (1988), Naguib Mahfouz, in his novels—*Old Cairo*, 1932; *Modern Cairo*, 1954; *Cairo Trilogy*, 1956–1957; *Rhodopis of Nubia*, 1943; *Akhenaten, Dweller in Truth*, 1985—not only addresses complexities of Egyptian society, but also depicts its historical art and architecture (see section on literature in this chapter).

In the 21st century, graphic movies such as *The Mummy Returns* (Stephen Sommers 2001) or *The Last Pharaoh* (Randall Wallace 2010) remain big blockbusters, while museums in Europe and North America continue to routinely display striking luxury objects from the Egyptian past. The best-equipped museums often have entire sections dedicated to ancient Egyptian art, occasionally with segments of entire building complexes. (See appendix with the list with museums with permanent collections.)

The dazzling artifacts from the king Tutankhamun's tomb are the most traveling objects in the world. The world exhibition tour the *Treasures of Tutankhamun* (1972–1979), started at the British Museum in London and then traveled to other countries including USSR, Japan, France, Canada, and Western Germany. In the United States only, nearly 8 million visitors viewed the artifacts during sold-out tours at each of seven museums they were displayed. The "Tut-mania" became a trademark for Egyptomania. In 2002, the new King Tut's exhibition, *Tutankhamun and the Golden Age of the Pharaohs*, marked the addition of the new Egypt department at the Museum of Ancient Art in Basel, Switzerland. Organized by
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Art Museums with Significant Collections of Egyptian Art

Museums in Egypt

Graeco-Roman Museum, Alexandria

Address: Mathaf El Romani Street, Alexandria, Egypt
Tel: 03-4865820; 03-4876434
Web site: http://www.grm.gov.eg/aboute.html
Opening hours: The museum is open eight hours per day, seven days per week, every day of the year from 9:00 A.M. to 5:00 P.M., with the exception of a brief closure for Friday prayers between 11:30 A.M. and 1:30 P.M. Closing time is brought forward one hour during the month of Ramadan.

Egyptian Museum, Cairo

Address: Egyptian Museum, Midan El Tahrir, Cairo 11557, Egypt
Museum Director Telephone No: (202) 5796948; (202) 5782450
Museum Telephone No: (202) 5782448; (202) 5782452
E-mail: egymu1@idsc.net.eg
Web site: http://www.egyptianmuseum.gov.eg/home.html
Opening hours: 9:00 A.M. to 2:00 P.M.

Islamic Museum, Cairo

Address: Bab El Khalk Square
Tel: 3901520
E-mail: islammusdirector@hotmail.com
Web site: http://www.islamicmuseum.gov.eg/
Opening Hours: The Museum is opened daily to the public from 9:00 A.M. to 4:00 P.M.
Coptic Museum, Cairo

Address: Fakhry Abd el Nour street No 4, Abbassia, Cairo, Egypt
Tel: 3639742 or 3628766
Web site: http://www.copticmuseum.gov.eg/english/default.htm
Opening Hours: Daily, from 9:00 A.M. to 5:00 P.M.

Egypt in the Museums of the World

Italy

Egyptian Museum, Turin

Address: Museo Egizio, V. Accademia delle Scienze, 6, 10123 Torino
Tel: 011 561 7776-fax 011 562 3157
E-mail: info@museoegizio.it
Web site: http://www.museoegizio.it/pages/hpen.jsp
Opening Hours:
Winter: 8:30 A.M. to 7:30 P.M. from Tuesday to Sunday (January 1 to June 10 and September 10 to December 31)
Summer: 9:30 A.M. to 8:30 P.M. from Tuesday to Sunday (June 11 to September 9)

Archeological Museum, Florence

Address: Archaeological Museum, Via della Colonna, 36
Tel: +39 055 23575; +39 055 294883
Fax: +39 055 264406
Opening Hours: Monday: 2:00 to 7:00 P.M.; Tuesday and Thursday: 8:30 A.M. to 7:00 P.M.; Wednesday, Friday, Saturday, and Sunday: 8:30 A.M. to 2:00 P.M.

The Vatican Museums-Museo Gregoriano Egizio

Address: 13 Viale del Vaticano, Rome, Italy
Tel: +39 0669883333
Web site: http://mv.vatican.va/2IT/pages/MEZ/MEZMain.html
Opening Hours: 8:30 A.M. to 6:00 P.M.

Germany

Egyptian Museum, Berlin

Address: AMP, Bode Str. 1-3, 10178 Berlin (corresponding address only)
Tel: +49-30-20 90 55 44
E-mail: aemp@smb.spk-berlin.de
Web site: http://www.egyptian-museum-berlin.com/a01.php?fs=0.5

Opening Hours: Daily 10:00 A.M. to 6:00 P.M., Thursdays 10:00 A.M. to 10:00 P.M.
The Egyptian Museum will finally close the permanent exhibition in the 'Alte Museum' at 'Lustgarten' on Sunday February 22, 2009. The closure is necessary due to preparations for the move of the complete exhibition to the New Museum on Museum Island. There the exhibition will be reopened in the middle of October in 2009.

United States

Metropolitan Museum of Art, New York

Address: 1000 Fifth Avenue at 82nd Street, New York, New York 10028-0198
Tel: 212-535-7710
TTY Tel: 212-570-3828
Web site: http://www.metmuseum.org/
Opening Hours:
Monday: Closed (Except Holiday Mondays) (Memorial Day, Labor Day, and Columbus Day are Met Holiday Mondays.)
Tuesday to Thursday: 9:30 A.M. to 5:30 P.M.
Friday and Saturday: 9:30 A.M. to 9:00 P.M.
Sunday: 9:30 A.M. to 5:30 P.M.
(Tuesdays to Sundays: galleries cleared 15 minutes before closing.)
(Closed Thanksgiving, Christmas, and New Year's Day)

The Brooklyn Museum, New York

Address: 200 Eastern Parkway, Brooklyn, NY 11238-6052
Tel: (718) 638-5000
TTY Tel: (718) 399-8440
Fax: (718) 501-6136
E-mail: information@brooklynmuseum.org
Web site: http://www.brooklynmuseum.org
Opening Hours: Wednesday to Friday: 10 A.M. to 5 P.M.; Saturday and Sunday: 11 A.M. to 6 P.M.

Museum of Fine Arts, Boston

Address: Avenue of the Arts, 465 Huntington Avenue, Boston, MA 02115-5523
Tel: 617-267-9300
TTY Tel: 617-267-9703
Web site: http://www.mfa.org/
Opening Hours: Monday and Tuesday: 10 A.M. to 4:45 P.M.
Wednesday to Friday: 10 A.M. to 9:45 P.M.
Saturday and Sunday: 10 A.M. to 4:45 P.M.
University of Pennsylvania Museum—Penn Museum

Address: 3260 South Street, Philadelphia, PA 19104
Tel: (215) 898-4000
E-mail: info@museum.upenn.edu
Web site: http://www.museum.upenn.edu/
Opening Hours: Tuesday through Saturday: 10 A.M. to 4:30 P.M.
Sunday: 1 to 5 P.M.

The Walters Art Museum

Address: 600 N. Charles Street, Baltimore, MD 21201
Tel: 410-547-9000 (24-hour infoline)
E-mail: info@thewalters.org
Web site: http://www.thewalters.org/
Opening Hours: Wednesday through Sunday: 10 A.M. to 5 P.M.

The Oriental Institute

Address: 1155 East 58th Street, Chicago, IL 60637
Tel: 773-702-9514—General Information
Tel: 773-702-9520—Museum Office
E-mail: oi-administration@uchicago.edu
E-mail: oi-museum@uchicago.edu
Web site: http://oi.uchicago.edu/
Opening Hours: Tuesday: 10:00 A.M. to 6:00 P.M.; Wednesday: 10:00 A.M. to 8:30 P.M.; Thursday to Saturday: 10:00 A.M. to 6:00 P.M.; Sunday noon to 6:00 P.M.

The Field Museum

Address: 1400 S. Lake Shore Drive, Chicago, IL 60605-2496
Tel: (312) 922-9410
Web site: http://www.fieldmuseum.org/
Opening Hours: Regular hours are 9 a.m to 5 p.m. daily. Last admission at 4 P.M.; Open every day except Christmas.

Cleveland Museum of Art

Address: 11150 East Boulevard, Cleveland, OH 44106
Tel: 216-421-7350 or 1-888-CMA-0033
E-mail: info@clevelandart.org
Web site: www.clevelandart.org
Opening Hours: Tuesday, Thursday, Saturday, Sunday: 10:00 A.M. to 5:00 P.M.; Wednesday and Friday 10:00 A.M. to 9:00 P.M.
Detroit Institute of Arts

Address: 5200 Woodward Avenue, Detroit, MI 48202
Tel: 313-833-7900
Tel: 313-833-7530 (Weekend Hotline)
Web site: http://www.dia.org
Opening Hours:
Wednesdays and Thursdays: 10 A.M. to 5 P.M.
Fridays: 10 A.M. to 10 P.M.
Saturdays and Sundays: 10 A.M. to 6 P.M.
Closed on Mondays and Tuesdays

The Nelson-Atkins Museum of Art

Address: 4525 Oak Street, Kansas City, MO 64111-1873
Tel: 816-751-1ART
Web site: http://www.nelson-atkins.org/
Opening Hours: Wednesday: 10 A.M. to 4 P.M.
Thursday and Friday: 10 A.M. to 9 P.M.
Saturday: 10 A.M. to 5 P.M.
Sunday: Noon to 5 P.M.

New Haven Museum & Historical Society

Address: 114 Whitney Avenue, New Haven, CT 06510
Tel: 203-562-4183
Fax: 203-562-2002
Web site: http://www.newhavenmuseum.org/
Opening Hours: Tuesday to Friday: 10 A.M. to 5 P.M.
Saturday: 12:00 to 5:00 P.M.

Saint Louis Art Museum

Address: One Fine Arts Drive, Forest Park, St. Louis, MO 63110-1380
Tel: 314-721-0072
Fax: 314-721-6172
Web site: http://www.slam.org
Opening Hours: Tuesday to Sunday: 10:00 A.M. to 5:00 P.M.
Friday: 10:00 A.M. to 9:00 P.M.

United Kingdom

The British Museum

Address: Great Russell Street, London WC1B 3DG
Tel: +44 (0)20 7323 8299
E-mail: information@britishmuseum.org
Opening Hours: The museum is open every day 10:00 A.M. to 5:30 P.M.

France

The Louvre Museum

Address: Musée du Louvre, 75058 Paris Cedex 01
Tel: +33 (0)1 40 20 51 77
Fax: +33 (0)1 40 20 84 58
Opening Hours: The museum is open from 9:00 A.M. to 6:00 P.M. every day except Tuesday

Archaeological Museum Nantes

Address: BP 40415 44004 Nantes Cedex 1
Tel: +33 2 40 71 03 50
Fax: +33 2 40 73 29 40
E-mail: musee.dobree@cg44.fr
Opening Hours: Du mardi au vendredi 13h30 à 17h30
Samedi et dimanche 14h30 à 17h30

Museum Calvet, Avignon

Address: 63, Rue Joseph Vernet, 84000 Avignon, France
Tel: +33 4 90 86 33 84
Web site: www.musee-calvet.org
Opening Hours: Monday, Wednesday to Sunday: 10:00 A.M. to 1:00 P.M., 2:00 to 6:00 P.M.

Musée de la Castre

Address: Place de la Castre, Le Suquet, 06400 Cannes
Tel: +33 493385526
Fax: +33 493388150
Opening Hours: 10:00 A.M. to 1:00 P.M. and 2:00 P.M. to 5:00 P.M.

Musée des Sciences Naturelles

Address: 2, Rue Marcel Proust, 45000 Orléans, France
Tel: +33 2 38 54 61 05
Fax: +33 2 38 53 19 67

Museum de Toulouse

Address: 35 Jules Guesde alleys, Toulouse
Tel: +33 5 67 73 84 84
Website: www.museum.toulouse.fr/
Opening Hours: 10:00 A.M. to 6:00 P.M. every day except Mondays

Czech Republic

National Museum/Národní muzeum

Address: Václavské náměstí 68, 115 79 Praha 1, Czech Republic
Tel: +420 224 497 111
E-mail: nm@nm.cz
Web site: http://www.nm.cz/?xSET=lang&xLANG=2
Opening Hours: Monday to Sunday: 9:00 A.M. to 5:00 P.M.
Closed every first Tuesday of the month.

Denmark

New Carlsberg Glyptotek (Ny Carlsberg Glyptotek)

Address: 7 Dantes Plads Copenhagen DK-1556, Denmark
Tel: 33-41-8141
E-mail: info@glyptoteket.dk
Web site: http://www.glyptoteket.dk
Opening Hours: Daily 10:00 A.M. to 4:00 P.M.
Closed on Mondays

The Netherlands

Allard Pierson Museum

Visiting Address: Oude Turfmarkt 127, Amsterdam
Postal Address: P.O. Box 94057, 1090GB Amsterdam
Tel: +31 20 52 52 556
Fax: +31 20 52 52 561
E-mail: allard.pieron.museum@uva.nl
Web site: http://www.allardpiersonmuseum.nl/english/
Opening Hours:
Tuesday to Friday: 10.00 A.M. to 5:00 P.M.
Saturday and Sunday: 1:00 to 5:00 P.M.
Monday: Closed

Rijksmuseum

Address: Postbus 74888, 1070 DN Amsterdam, The Netherlands
Tel: +31 20 6747000
E-mail: http://www.rijksmuseum.nl/contact?lang=en
Sweden

The Museum of the Mediterranean (Medeltidsmuseet)

Address: Medelhavsmuseet, Fredsgatan 2, Box 16008, 103 21 Stockholm
Tel: 08-519 550 50
Fax: 08-519 553 70
E-mail: info@medelhavsmuseet.se
Web site: www.medelhavsmuseet.se
Opening Hours:
Tuesday to Friday: 5:00 to 8:00 P.M.
Saturday and Sunday: 12:00 to 5:00 P.M.
Monday: Closed

Switzerland

Musée d'art et d'histoire

Address: MAH | Charles-Galland 2, Case postale 3432 PO Box 3432
CH-1211 Genève 3 CH-1211 Geneva 3
Tel: +41 22 418 26 00, +41 22 418 26 00
Fax: +41 22 418 26 01, +41 22 418 26 01
E-mail: mah@ville-ge.ch
Web site: http://mah.ville-ge.ch
Opening Hours: 10:00 A.M. to 5:00 P.M.
Closed on Monday

Portugal

Calouste Gulbenkian Museum, Portugal

Tel: 21 782 3461/3450 (the weekend: 21 782 3461)
Fax: 21 782 3032
E-mail: museu@gulbenkian.pt
Web site: www.museu.gulbenkian.pt
Opening Hours: Tuesday to Sunday from 10:00 A.M. to 6:00 P.M.

Russia

Pushkin Museum, Moscow Russia

Address: 121019, Russia, Moscow, Volkhonka st., 12
E-mail: Finearts@gmii.museum.ru
Web site: http://www.museum.ru/GMII
Opening Hours: Daily 10 A.M. to 7 P.M. (entrance till 6 P.M.)
Closed on Mondays

Hermitage Museum

Address: Dvortsovaya Naberezhnaya, 34, 190000 St Petersburg, Russia
Tel: (812) 710-96-25
Tel: (812) 710-90-79
E-mail: visitorservices@hermitage.ru
Web site: www.hermitagemuseum.org/
Opening Hours:
Tuesdays to Saturdays 10:30 A.M. to 6:00 P.M.; Sundays 10:30 A.M. to 5:00 P.M.
Closed on Mondays

Japan

Kyoto National Museum

Address: 527 Chayamachi, Higashiyama-ku, Kyoto, Japan 605-0931
Tel: 075-541-1151
Fax: 075-531-0263
E-mail: welcome@kyohaku.go.jp
Web site: http://www.kyohaku.go.jp/eng
Opening Hours: Tuesday to Sunday: 9:30 A.M. to 5:00 P.M. (entry till 4:30 P.M.)

REFERENCES

Antipater on the Seven Wonders of the World in the Greek Anthology, book IX. London: Heinemann, 1916–.


Online article on the new pyramid found in Egypt: http://news.yahoo.com/s/ap/20081111/aponomia/mlegpyrnewpyramid.


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Stanford,
Traditional music begins with the types of instruments that can be made with the resources of Egypt, for example, reeds, cane, animal hair, animal skins, and so on to form flutes, drums, harps, and simple woodwind instruments. Depictions on tombs demonstrate a multiplicity of such instruments and the application of their usage (religious, military, or celebratory). The nayy (flute) and the tabla (drum) are examples of Old Kingdom instruments that have been found on archeological digs and still exist in roughly the same form today. Ibis-headed Thoth, the same god that is responsible for language gave the ancient Egyptians music. Thoth’s wife Hathor had connections to music and dance as well; however, she received more attention because of her relationship to fertility, thus connecting sexuality, music, and dance. Similarly, Egyptians worshipped the God Bes who kept away evil and brought music, sexual pleasure, and fertility. Nevertheless, aside from knowing the Gods associated with music and dance, we know little about the actual substance of the music beyond the capability of the instruments. Ethnomusicologists believe that the ancient Egyptians did not have a system of notation, thus it makes it harder for us to know what their music sounded like. Some speculate that Coptic music bears some similarity (see subsequently).

In ancient Egypt some percussion instruments were used specifically for religious purposes or rituals, and these include clappers, sistra, cymbals, and bells. Other percussion instruments were associated with social gatherings as well as military processions and these included tambourines and drums. Most aerophones, for example, flutes, zummara (clarinet—single and double), oboes (single and double), trumpets, and bugles were used specifically for military processions. Finally, stringed instruments, for example, harps, lyres, and lutes (‘ud), served a variety of functions. Although some think of stringed instruments developing later, some appear as early as the Old Kingdom, and a sketch of a woman holding a lute appears from the 20th dynasty (New Kingdom).