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# The Arts and Crafts of Ancient Egypt

W.M. FLINDERS PETRIE



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OLD KINGDOM RELIEF



Wood-carving of Ra-hesy

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THE  
ARTS & CRAFTS  
OF ANCIENT EGYPT

BY  
W. M. FLINDERS PETRIE

D.C.L., F.R.S., F.B.A., ETC., PROFESSOR OF  
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AUTHOR OF "A HISTORY OF EGYPT," ETC.

CONTAINING  
ONE HUNDRED AND FORTY ILLUSTRATIONS

T. N. FOULIS  
EDINBURGH & LONDON  
1909

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## PREFACE

THIS present handbook is intended to aid in the understanding of Egyptian art, and the illustrations and descriptions are selected for that purpose only. The history of the art would require a far greater range of examples, in order to illustrate the growth and decay of each of the great periods; whereas here only the most striking works of each period are shown, in order to contrast the different civilisations. The origins and connections of the art in each age are scarcely touched, and the technical details are only such as are needed to see the conditions of the art. The archaeology of the subject would need as wide a treatment as the history, and these subjects can only appear here incidentally.

It should be noticed that the divisions of artistic periods are often not the same as those of political history. Politically, the history divides at the XVIIth dynasty with the fall of the Hyksos, and at the XXIInd dynasty with the rise of the Delta

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government. But artistically the changes are under Tahutmes I, when Syrian influences broke in, and under the XXVIth dynasty, when the classical Greeks began to dominate the art.

The effect of foreign influence in art is quite apart from political power; it is due to rival activities which may or may not mean a physical domination. The reader should ponder different cases, such as those of the spiral design of early Europe entering Egypt, of the Syrian and Cretan art in the XVIIth dynasty, of the effect of Persia upon Greece, and of Greece upon Italy (both through Magna Graecia and the conquest of Greece), of the effect of the Goth, Lombard, and Northman on Europe, and of Japan on modern Europe. Some reflection on these great artistic movements will give a little insight as to the history of art.

Regarding the illustrations, I have thought it more useful to give details large enough to be clearly seen, rather than to contract too much surface into a space where it cannot well be studied. Portions of subjects are therefore often preferred to general views of a whole. The outlines of artistic value, such as contours of faces or figures, are left quite untouched, as an outline cannot be taken seriously which is dependent on the block-maker

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clearing a white or black ground. This latter treatment, unfortunately, puts out of artistic use many of the lavishly spaced plates of the Cairo Catalogue, where art is subjected to bibliophily. The liberal policy of all publications and photographs of the Cairo Museum being free of copyright, has enabled me to use many of the excellent untouched photographs of Brugsch Pasha and others. My best thanks are due to Freiherr von Bissing and the publisher of his *Denkmaeler Aegypt. Sculptur*, for permission to use figures 39, 44, 46, 48, 62, 111, and 112 from that work. Over a third of the illustrations here are from my own photographs not yet published, and principally taken for this volume.

W. M. F. P.

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