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The large-scale scientific investigation of Egyptian antiquities by Western scholars began as an unintended consequence of Napoleon's invasion of Egypt during which, in 1799, the Rosetta Stone was discovered. The military expedition was accompanied by French scholars, whose reports prompted a wave of enthusiasm that swept across Europe and North America resulting in the Egyptian Revival style in art and architecture. Increasing numbers of tourists visited Egypt, eager to see the marvels being revealed by archaeological excavation. Writers and booksellers responded to this growing interest with publications ranging from technical site reports to tourist guidebooks and from children's histories to theories identifying the pyramids as repositories of esoteric knowledge. This series reissues a wide selection of such books. They reveal the gradual change from the 'tomb-robbing' approach of early excavators to the highly organised and systematic approach of Flinders Petrie, the 'father of Egyptology', and include early accounts of the decipherment of the hieroglyphic script.

Egyptian History and Art

The Egyptologist Annie Quibell, née Pirie (1862–1927) became a student of Sir Flinders Petrie, copying wall-paintings and inscriptions at his Saqqara excavations, where she met her husband, who was an inspector for the Egyptian Antiquities Service. Accompanying him and sharing in his work on site, she was keen to popularise the marvels of ancient Egyptian civilisation, writing several works for the lay reader. This 1923 book is a new edition of a work originally focusing on the Cairo Museum, but now intended as a historical guide to Egyptian collections in general. She advises that it should be skimmed through before any visit, 'sufficiently to get an impression of the great length of Egyptian history', but can also be used afterwards to follow up any particular interest. The very recent discovery of Tutankhamen's tomb, 'just as the book was going to press', enthuses Quibell with prospects for the future.

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Egyptian History and Art

With Reference to Museum Collections

ANNIE ABERNETHIE PIRIE QUIBELL



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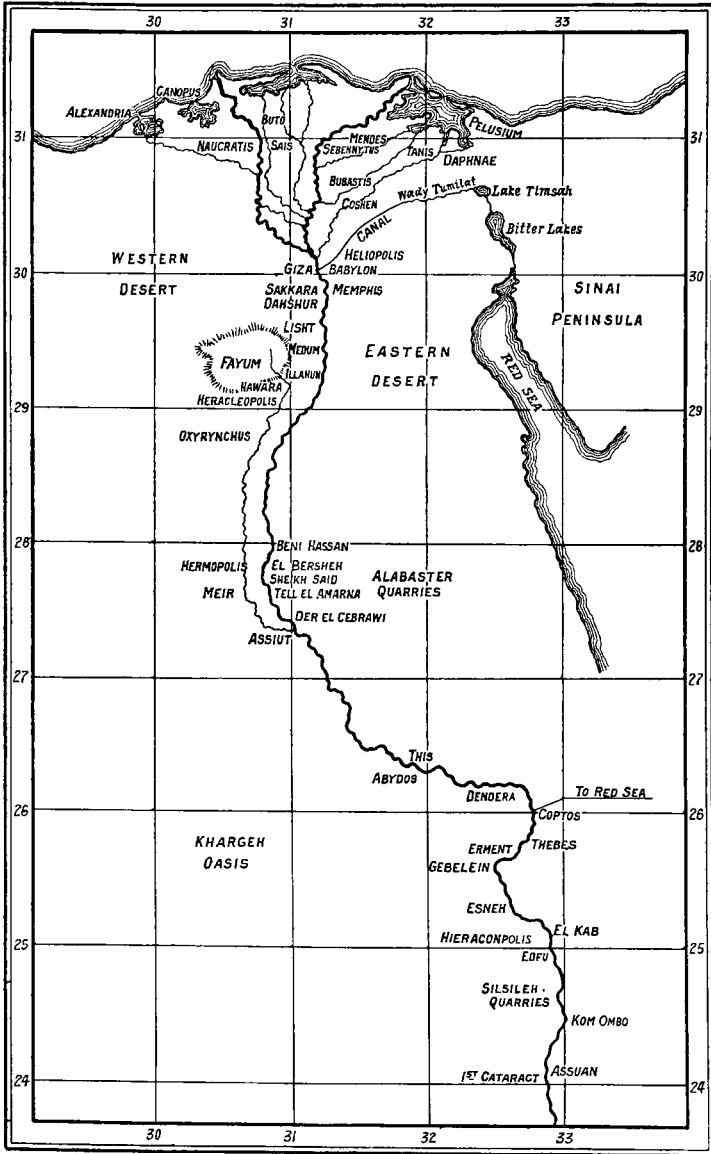
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EGYPTIAN HISTORY AND ART



SKETCH MAP OF ANCIENT EGYPT.

EGYPTIAN HISTORY AND ART

WITH REFERENCE TO MUSEUM
COLLECTIONS

BY

MRS. A. A. QUIBELL

WITH MAP AND ILLUSTRATIONS

LONDON

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PREFACE

Most of this little history was published a few years ago with reference especially to the Cairo Museum, and it has been found useful by so many people that I am encouraged to hope that it may be of service as an historical guide to Egyptian collections in general.

The book should be used both before and after visiting museums; in the first place, it should be at least skimmed over sufficiently to get an impression of the great length of Egyptian history and the divisions into which it naturally falls, while afterwards special periods can be read up as required. Almost all large collections are in some sort of chronological order so far as the limitations of space and the weight of objects permit, but in small museums it is generally impossible to separate out Egyptian objects one from the other enough to show the sequence; moreover, there are apt to be periods quite unrepresented, but if the descriptions and illustrations are gone through with some care, a foundation at least will be laid for seeing Egyptian things intelligently, so that on looking at any object we may have some idea why and when it was made.

The present edition has been brought up to date in every particular, though the great discovery of the tomb of Tutankhamen just as the book was going to press is a signal warning against making too cut-and-dry state-

ments. This tomb has aroused such extraordinary interest that I regret very much the impossibility of giving any detailed description of the objects, and it will be a long time before the entire contents can be seen by the public; but the newspaper articles have been so full and the official accounts so good that people are actually much better acquainted with the furniture of Tutankhamen, which they have only seen from pictures, than with any of the furniture in museums, which they might have seen at any time.

As soon as the burial chamber was opened it became evident that the work must be shut down and the tomb closed until the winter. It will take the excavators the remainder of this season—already far advanced—to finish the treatment and packing of the vast mass of material found in the two outer chambers, and it is to be hoped that the finest of these things will be shown in the Cairo Museum by the autumn of 1923. When the tomb is reopened there will come the serious mechanical difficulties of examining and taking to pieces the huge catafalque or canopy which nearly fills the funeral chamber and undoubtedly contains the mummy of the king, enclosed in one or two other canopies and probably two or three splendid coffins. There is also, in a small adjoining room, a large amount of funeral furniture of the kind specially belonging to the ritual for the dead, a great Canopic chest with protecting deities guarding it at the four corners, *ushabtiu* figures, statues, and other objects. The unparalleled interest and importance of it lies in the fact that this is the first practically undisturbed royal

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tomb that has ever been found. By the greatest good fortune the staff of experts who are employed upon it are the very best possible, and the reward of their labour will be that for all time to come archæologists, historians, and artists will recognise that the best that could be done for them has been done, that every record that could be taken has been taken, and so, in a very full sense, this magnificent discovery will remain a possession for posterity.

In the preparation of the book I wish to express my sincere thanks to Dr. Reisner and Professor Breasted for their assistance, to Sir Ernest Budge and the Trustees of the British Museum for permission to publish the stela of Rahotep, to Mr. A. M. Lythgoe and the authorities of the Metropolitan Museum for photographs of the *mastaba* of Perneb and of three of the models from the “First Dark Period,” and lastly to Mr. J. E. Quibell, Keeper of the Cairo Museum, for all the other photographic illustrations, as well as for much advice and information.

ANNIE A. QUIBELL.

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