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river Nile and the... Egyptianising art
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Egyptianising means using themes,
images and motifs of ancient Egypt in
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~~Nineteenth century paintings of
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Ruins of Ancient Egypt ruins of Luxor
from the South west, 19th Century, by
David Roberts. 19th Century. ID:
2BWKR37 (RM) Rows of birds, detail
of a painted relief, east wall of the
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Saqqara. Egyptian Civilisation, Old
Kingdom, Dynasty V, Ancient Egypt.

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Ancient Egypt was a continual source of inspiration for 19th century artists, who documented its ruins, depicted historic events, and reimagined everyday life from the Nile ' s distant past. Europe ' s fascination with Egypt was ignited by Napoleon Bonaparte ' s expedition in 1789, which resulted in the discovery of the Rosetta Stone (196 BC, British Museum) and the publication of the encyclopedic Description de l ' Égypte (1809–1828), compiled by Napoleon ' s team of scholars.

~~Egyptomania: 19th Century
Depictions of Ancient Egypt~~

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The major motifs of Egyptian art, such as obelisks, hieroglyphs, the sphinx, and pyramids, were used in various artistic media, including architecture, furniture, ceramics, and silver.

Egyptian motifs provided an exotic alternative to the more traditional styles of the day. Over the course of the nineteenth century, American tastes evolved from a highly ornamented aesthetic to a simpler, sparser sense of decoration; the vocabulary of ancient Egyptian art would be interpreted and adapted in ...

~~Egyptian Revival | Essay | The
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Ancient Egyptian art refers to art produced in ancient Egypt between the 31st century BC and the 4th century AD. It includes paintings, sculptures, drawings on papyrus,

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faience, jewelry, ivories, architecture, and other art media. It is also very conservative: the art style changed very little over time.

~~Art of ancient Egypt – Wikipedia~~

Egyptological look at Ancient Egyptian painting. The history of the discipline still defines Egyptology today as a science deeply marked by philology. And, in this sense, the Egyptian image has often and for a long time been disembodied from its materiality and read as some sort of a set of hieroglyphs – in keeping with the conception that ...

~~ARTISTS AND PAINTING IN ANCIENT EGYPT~~

In art history, literature and cultural studies, Orientalism is the imitation or depiction of aspects in the Eastern

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world. These depictions are usually done by writers, designers, and artists from the West. In particular, Orientalist painting, depicting more specifically "the Middle East", was one of the many specialisms of 19th-century academic art, and the literature of Western countries ...

~~Orientalism – Wikipedia~~

Egyptian art and architecture, the ancient architectural monuments, sculptures, paintings, and applied crafts produced mainly during the dynastic periods of the first three millennia bce in the Nile valley regions of Egypt and Nubia. The course of art in Egypt paralleled to a large extent the country ' s political history, but it depended as well on the entrenched belief in the permanence of ...

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~~Egyptian art and architecture |
History, Characteristics ...~~

Graphic: Paintings from Pompeii like this caused huge embarrassment when they were discovered by archaeologists in the 18th and 19th centuries The material exhibited in the Gabinetto Segreto in...

~~Nude paintings, obscene sculptures
and gods having sex ...~~

In a narrower sense, Ancient Egyptian art refers to art of the second and third dynasty developed in Egypt from 3000 BCE until the third century.

Most elements of Egyptian art remained remarkably stable over this 3,000 year period, with relatively little outside influence.

~~Introduction to Ancient Egyptian Art |~~

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Boundless Art History

In the 19th century, however, Egyptomania in the decorative arts remained largely the preserve of those who could afford expensive objects of art. Nineteenth-century architectural Egyptomania varied from Tsarskoe Selo's gateway (St. Petersburg, 1827–30), based on pylons in the Description, to William Bullock's fanciful Egyptian Hall (London, 1812). Designed to attract customers, it even housed an early exhibition of Egyptian antiquities (1821–22).

Egyptomania: Sphinxes, Obelisks, and Scarabs | Britannica

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~~Hunefer 's Judgement in the presence of Osiris — Smarthistory~~
Since the late 1700s, the Middle East and the Ottoman empire have loomed large in the Western imagination. What the Grand Tour was to the eighteenth century, the voyage au Levant became for the Romantic generation, a mystical itinerary through Egypt and the Holy Land to the sources of civilization. While painters and writers of the so-called Orientalist School fed the European need for ...

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Photographers in Egypt – The Metropolitan Museum of Art

Egyptian language was one of the first written languages. For many centuries how to decipher it was lost and it was only rediscovered in the 19th century with the help of the Rosetta Stone and much scholarship. Egyptian language and art are intertwined as you may discover when you examine the Egyptian relics.

Ancient Egyptian Relics

Many of the 19th-century illustrations portrayed ancient Egyptian men as snake charmers and women as belly dancers. The Holy Land, however, was described very differently. Popular presentations of Biblical archaeology minimized the “ otherness ” of the Biblical world.

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~~Victorian Society and Ancient Cultures
Biblical ...~~

Art history encompasses many art movements and periods, including prehistoric and ancient art, Renaissance art, impressionist art, modern art and folk art.

~~Art History: Timeline and Ancient Art
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Inspired by newly discovered antiquities of the ancient world exhibited in the museums of Europe and celebrated in the illustrated press of the day, the leading British history painters Sir Lawrence Alma-Tadema, Sir Edward Poynter and Edwin Long created a striking body of artworks in which archaeology was a prime focus. Of the growing community of historicist and classicist painters in mid-nineteenth century Britain, these artists expressed a passion for archaeological detail, and their aesthetic engagement with ancient material culture played a key role in fostering the enthusiasm for antiquity with wider audiences. Painting Antiquity explores the archaeological dimension of their paintings in detail,

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Addressing how the relationship these artists had with ancient objects represented a distinctive and important development in the cultural reception of the past. The book also considers the inspiration for the movement defined as "archaeological genre painting," the artistic and historic context for this new style, the archaeological sources upon which the artworks were based, and the critical reception of the paintings in the world of Victorian art criticism. Alongside extensive visual evidence, rendered here in both striking color and black-and-white imagery, Stephanie Moser shows how this artistic practice influenced our understanding of ancient Egypt. Further, she argues that these paintings affected the development of archaeology as a discipline, revealing

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how the painters had an intense engagement with archaeology, representing artefacts in extraordinary detail and promoting the use of ancient material culture according to an aesthetic agenda. The issues raised by placing importance on concepts of beauty and decoration, over values such as rarity, function, or historical use continue to divide archaeologists and art historians in the present day. Ultimately, by demonstrating how the artistic dialogue with antiquity contributed to defining it, *Painting Antiquity* sheds important new light on the two-way exchanges between visual representations of the past and knowledge formation.

Egypt Land is the first comprehensive analysis of the connections between

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constructions of race and representations of ancient Egypt in nineteenth-century America. Scott Trafton argues that the American mania for Egypt was directly related to anxieties over race and race-based slavery. He shows how the fascination with ancient Egypt among both black and white Americans was manifest in a range of often contradictory ways. Both groups likened the power of the United States to that of the ancient Egyptian empire, yet both also identified with ancient Egypt 's victims. As the land which represented the origins of races and nations, the power and folly of empires, despots holding people in bondage, and the exodus of the saved from the land of slavery, ancient Egypt was a uniquely useful trope for representing America 's own conflicts and anxious

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aspirations. Drawing on literary and cultural studies, art and architectural history, political history, religious history, and the histories of archaeology and ethnology, Trafton illuminates anxieties related to race in different manifestations of nineteenth-century American Egyptomania, including the development of American Egyptology, the rise of racialized science, the narrative and literary tradition of the imperialist adventure tale, the cultural politics of the architectural Egyptian Revival, and the dynamics of African American Ethiopianism. He demonstrates how debates over what the United States was and what it could become returned again and again to ancient Egypt. From visions of Cleopatra to the tales of Edgar Allan Poe, from the works of Pauline Hopkins to the

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Painting Debut
construction of the Washington Monument, from the measuring of slaves' skulls to the singing of slave spirituals—claims about and representations of ancient Egypt served as linchpins for discussions about nineteenth-century American racial and national identity.

This book studies the entire spectrum of Egyptian art history from prehistoric times to the Coptic Period with emphasis on the monumental architecture of the Pharaohs.

Publisher Description

From Berlin to Boston, and St Petersburg to Sydney, ancient Egyptian art fills the galleries of some of the world's greatest museums, while the architecture of Egyptian

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Temples and pyramids have attracted tourists to Egypt for centuries. But what did Egyptian art and architecture mean to the people who first made and used it - and why has it had such an enduring appeal? In this Very Short Introduction, Christina Riggs explores the visual arts produced in Egypt over a span of some 4,000 years. The stories behind these objects and buildings have much to tell us about how people in ancient Egypt lived their lives in relation to each other, the natural environment, and the world of the gods. Demonstrating how ancient Egypt has fascinated Western audiences over the centuries with its impressive pyramids, eerie mummies, and distinctive visual style, Riggs considers the relationship between ancient Egypt and the modern world. ABOUT THE SERIES:

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The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

From Roman villas to Hollywood films, ancient Egypt has been a source of fascination and inspiration in many other cultures. But why, exactly, has this been the case? In this book, Christina Riggs examines the history, art, and religion of ancient Egypt to illuminate why it has been so influential throughout the centuries. In doing so, she shows how the ancient past has always been used to

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serve contemporary purposes. Often characterized as a lost civilization that was discovered by adventurers and archeologists, Egypt has meant many things to many different people. Ancient Greek and Roman writers admired ancient Egyptian philosophy, and this admiration would influence ideas about Egypt in Renaissance Europe as well as the Arabic-speaking world. By the eighteenth century, secret societies like the Freemasons looked to ancient Egypt as a source of wisdom, but as modern Egypt became the focus of Western military strategy and economic exploitation in the nineteenth and early twentieth centuries, its ancient remains came to be seen as exotic, primitive, or even dangerous, tangled in the politics of racial science and archaeology. The curse of the pharaohs or the

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seductiveness of Cleopatra were myths that took on new meanings in the colonial era, while ancient Egypt also inspired modernist, anti-colonial movements in the arts, such as in the Harlem Renaissance and Egyptian Pharaonism. Today, ancient Egypt—whether through actual relics or through cultural homage—can be found from museum galleries to tattoo parlors. Riggs helps us understand why this “lost civilization” continues to be a touchpoint for defining—and debating—who we are today.

Reading the Sphinx unearths buried conflicts in religion, myth, and the memory of Egypt in the West, illuminating issues of identity, inheritance, gender, and sexuality through cultural productions ranging

Read PDF Ancient Egypt Nineteenth Century Painting, Sculpture from Herodotus to Freud.

The Brooklyn Museum of Art will be 100 years old in 1997. When first built by the prestigious New York firm of McKim, Mead and White, it occupied 450,000 sq.ft. on Brooklyn's Grand Army Plaza. It was designed as the largest cultural edifice in the world, and if it had been finished to its original specifications it would have surpassed even the Louvre in size and grandeur. The Brooklyn Museum of Art contains more than one-and-a-half million objects ranging from ancient Egyptian masterpieces to contemporary art. It has particularly strong holdings of ancient Egyptian and 19th-and 20th-century American art; but it has representative collections of almost every culture. This new companion volume to the

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museum will provide a fitting publication to celebrate its past, present and the future in its centenary year.

The land of pyramids and sphinxes, pharaohs and goddesses, Egypt has been a source of awe and fascination from the time of the ancient Greeks to the twenty-first century. In *Egyptomania*, Ronald H. Fritze takes us on a historical journey to unearth the Egypt of the past, a place inhabited by strange gods, powerful magic, spell-binding hieroglyphs, and the uncanny, mummified remains of ancient people. Walking among monumental obelisks and through the dark corridors of long-sealed tombs, he reveals a long-standing fascination with an Egypt of incredible wonder and mystery. As Fritze shows, Egypt

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has exerted a powerful force on our imagination. Medieval Christians considered it a holy land with many connections to biblical lore, while medieval Muslims were intrigued by its towering monuments, esoteric sciences, and hidden treasures. People of the Renaissance sought Hermes Trismegistus as the ancient originator of astrology, alchemy, and magic, and those of the Baroque pondered the ciphers of the hieroglyphs. Even the ever-practical Napoleon was enchanted by it, setting out in a costly campaign to walk in the footsteps of Alexander the Great through its valleys, by then considered the cradle of Western civilization. And of course the modern era is one still susceptible to the lure of undiscovered tombs and the curses of pharaohs cast on covetous archeologists. Raising

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ancient Egyptian art and architecture into the light of succeeding history, Fritze offers a portrait of an ancient place and culture that has remained alive through millennia, influencing everything from religion to philosophy to literature to science to popular culture.

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