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The Architecture of Ancient Egypt. An Historical Outline by Edward Bell
Review by: Robert Schultz Weir
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from the archaeological journals are always complete and up-to-date, his mention of books is not always so. This is no doubt due to a deficiency of some of the most recent European books in the libraries in which he has worked. It is however scarcely fair to quote regularly the 1900 edition of Murray's *Guide to Egypt* as if it were the latest in existence, when the largely re-written edition of 1907 has been available for eight years past.

The absence of mistakes in the typescript is really remarkable. We only note "Knumhotep" for Khnumhotep, which occurs fairly often. In his transliteration Mr Paton uses the Greek X for kh; e.g. Khnumhotep appears as *Xnm-htp*. This seems unnecessary. The Greek X is always liable to be confused by beginners and the unlearned with the Latin X; its use gives an odd Mexican appearance to words; and it is inadvisable to confuse two totally distinct scripts in the same word: all mixed scripts are to be deprecated. If we do not like to use kh, kh as representing by two letters a single Egyptian sign, we have the usual H, h, H, h, which are preferable to X and x.

H. R. HALL.

The Architecture of Ancient Egypt. An Historical Outline by EDWARD BELL, M.A., F.S.A. London. G. Bell and Sons, Ltd. 1915. Price 6s. net.

This little book is intended to meet a much felt want and will be welcomed alike by the general reader, the intelligent traveller and the architectural student.

Its main object is to give, in a concise form, a connected historical outline of Egyptian Architecture. It brings together, within a comparatively small compass, the principal results of recent research which are scattered about in numerous periodicals and in books dealing more or less exhaustively with special branches of the subject. It has been the endeavour of the author to extract from these various sources the information essential to his object, and to arrange the same in historical sequence and in such a form as to make it easily comprehensible to those who wish to gain a general knowledge of the subject without going too deeply into details.

Mr Bell seems to have accomplished his task with much care and discrimination and with painstaking zeal, and the result, which has evidently only been arrived at after a large amount of patient research, should not fail to satisfy the needs of those for whom he set out to cater.

The reader is taken over the whole range of the subject from the pre-historic era down to Ptolemaic times and each phase is dealt with on a scale commensurate with its importance in the general history of the art.

In the first chapter, Mr Bell refers to primitive building and to the importance of material in helping to form types. He then alludes to the lights thrown on the early civilization by the study of ceramics and of primitive cemeteries. A short chapter is devoted to the religion of Egypt, and reference is made to the help afforded by the study of sepulchral and religious monuments. Chapters follow on the early tombs, with concise and clear descriptions of the principal mastabas and pyramids; on the monuments of the Old Kingdom, the Middle Kingdom and the New Empire, and, in the latter, the subject of domestic life and art is gone into in some detail. Further chapters deal with the great examples, grouped together under the names of their various sites: Der-el-Bahri, Karnak, Thebes, Abydos, etc. Other chapters follow on the rock-hewn tombs and the later Dynasties, concluding with that of the Ptolemies.

In a summary the author remarks that "though in the foregoing sketch of the art of architecture in Egypt some changes in ideals and methods have been recorded it still remains a remarkable circumstance, striking even a superficial observer, that it shows as a whole so little tendency to develop; and that having attained, at what we regard as an early period of its history, so high a degree of technical excellence, it should have made in the course of three or four thousand years so little actual progress, failing even to obtain in its own peculiar path any definite period of culmination." He proceeds to discuss, in a certain amount of detail, the evidences of and the reasons for this remarkable circumstance and concludes as follows: "That the permanence and unchanging character of the art was due to the conservative influence of the priesthood is a commonly recognized fact; and nothing speaks more plainly of the exceptional extent of their influence than the readiness with which foreign conquerors bowed to the native superstitions and officially adopted the established

religion. Even under the Greek Ptolemies classical art seems to have had only a superficial effect. The architecture of the Egyptian Empire remained exotic to the end, and however astonishing and impressive it may be to the uncritical observer, however interesting and significant to the student of the race, it became after its early days an anomaly in the general history of the art, compelling the inquirer to look elsewhere for a further evolution."

Three Appendices are attached, the first being an English version of a hitherto untranslated paper by Lepsius embodying the results of his researches in Egypt in the year 1842. A second deals with the supposed Oseiron at Abydos, and a third with Egyptian Obelisks.

The volume is very fully illustrated by diagrams, plans and photographs, culled from various sources, and a key-plan of ancient Egypt and Nubia is attached at the end.

ROBERT SCHULTZ WEIR.

A General Guide to the Collections in the Manchester Museum, with preface by W. M. TATTERSALL. Manchester: University Press: Longmans, Green, and Co. 1915. 3d. nett.

Mr W. M. Tattersall, the Keeper of the Manchester Museum, has edited a very useful little guide to the treasures of his *Ajaib-khana*; the "Wonder House" which redeems the ugliness of the Oxford Road. To enter the University building, which Manchester cabmen still refuse to know by any other name than "Owens College," and to pass into its splendid Museum, from the Oxford Road, is almost as if one were to escape suddenly from Whitechapel into the Ashmolean: the new galleries, called after the Museum's great benefactor and an old and tried friend of Egyptology, Mr Jesse Haworth, in which the Egyptological collection finds its home, by no means suffer in comparison with those of Oxford. And their arrangement is equally good and instructive. One learns in both, and gladly. A new collection, especially one which, like that at Manchester, owes its treasures almost entirely to scientific excavations, can easily be arranged in such a manner as to be most useful for teaching purposes.

The objects at Manchester are all without exception arranged chronologically, and for a study of the development of Egyptian pottery we can cordially recommend a visit to this Museum: its chronological series of types is remarkably complete. Works of outstanding artistic merit are naturally not conspicuous, but the XIIth Dynasty *cloisonné* work found by Prof. Petrie at Rik̄ka is of great interest, and readers of the *Journal of Egyptian Archaeology* will remember the little wooden statuette of a masked snake-charmer, or a dancer, also found by Prof. Petrie, which was illustrated in these pages in July 1914 (Vol. I, pl. XXXIV, Fig. 2): the case containing the entire contents of the "Tomb of Two Brothers," a very fine burial of the Middle Kingdom from Rifeh near Asyūt, is worthy to be *signalé*, as the French say. There are also some fine antiquities of the reign of Akhenaten and of the Archaic Period, and Dr Alan Gardiner has lent some splendid facsimiles of Theban wall-paintings. Altogether the Museum is indeed well-provided, and its arrangement reflects great credit on its curator, Miss W. M. Crompton.

Mr Tattersall's guide can naturally only devote a portion of its space to the Egyptian collection, but fully emphasizes its importance. One or two photographs illustrate some of the antiquities, and the little book is an excellent one for its remarkably low price.

H. R. HALL.

Handbook of the Cesnola Collection of Antiquities from Cyprus. By JOHN L. MYRES. New York: The Metropolitan Museum of Art, 1914. pp. lvi+596, with plan and illustrations.

The geographical position of Cyprus, almost within sight of the coasts of Syria and Asia Minor, and within easy access of Egypt, Rhodes, Crete and the Aegean, has given it a unique position in the history of ancient culture. While it was rarely free for any long period from external influence from one quarter or another, its comparative isolation saved it from experiencing the full effects of racial and political changes which arrested from time to time the development of the great continental areas and of the islands in the more immediate neighbourhood of Greece. From the political standpoint Cyprus may be regarded as an outpost either of the East or of the West, and as she oscillated from