

egyptian floral design history

Egyptian Floral Design History: A Journey Through Time and Nature

egyptian floral design history is a captivating story woven through thousands of years, where nature's beauty met the artistic ingenuity of one of the world's most fascinating ancient civilizations. From the earliest depictions in tomb paintings to intricate flower motifs on jewelry and architecture, floral design was not only an aesthetic choice but also a symbolic language that conveyed religious beliefs, social status, and cultural identity.

Exploring the roots of Egyptian floral design reveals much about how the ancient Egyptians viewed their environment and spirituality. Let's delve into this rich history, uncovering the significance of flowers and botanical motifs, the materials and techniques used, and how these floral designs continue to inspire modern artistry.

The Origins of Floral Motifs in Ancient Egypt

The Nile River's fertile banks nurtured an abundance of plant life, which deeply influenced Egyptian art and design. Flowers such as the lotus, papyrus, and palm were not merely decorative but held profound symbolic meanings. The lotus, for example, represented rebirth and the sun's daily cycle, blooming in the morning and closing at night, mirroring the concept of resurrection central to Egyptian mythology.

Floral motifs first appeared in ancient Egyptian art around 3000 BCE, carved into stone reliefs, painted on walls of tombs, and woven into textiles. These designs were stylized, often idealized, reflecting the Egyptians' desire to capture the eternal perfection of nature rather than a realistic portrayal.

Symbolism Behind Key Egyptian Flowers

- **Lotus Flower:** Symbolizing purity, creation, and rebirth, the lotus was a dominant motif. It frequently appeared in temple decorations, royal regalia, and funerary art.
- **Papyrus:** Representing Lower Egypt and the concept of growth and fertility, papyrus plants were often paired with the lotus, symbolizing the unification of Upper and Lower Egypt.
- **Palm Branches:** Associated with victory and eternal life, palm motifs adorned many ceremonial objects and architectural elements.
- **Hibiscus and Anemone:** Though less common, these flowers occasionally appeared in decorative arts, signifying beauty and vitality.

Floral Design in Egyptian Architecture and Art

Egyptian floral design was not confined to small-scale objects but was an integral part of monumental architecture. Temples, tombs, and palaces were embellished with floral patterns that enhanced their spiritual ambiance and aesthetic appeal.

Columns and Capitals Inspired by Nature

One of the most distinctive features of Egyptian architecture is the use of column capitals shaped like lotus buds, papyrus flowers, or palm leaves. These botanical designs were not random; they linked the structure to the natural and divine worlds. For example, the Hypostyle Hall in Karnak Temple showcases columns with capitals resembling closed and open lotus flowers, symbolizing the cycle of life and death.

Wall Paintings and Reliefs

Tomb paintings often depicted lush gardens with flowering plants and water features, illustrating the idealized afterlife environment. These scenes served a dual purpose: they were decorative and intended to ensure the deceased's comfort and happiness in the next world. The meticulous depiction of flowers in these artworks also reflected the Egyptians' keen observation of nature.

Materials and Techniques in Egyptian Floral Design

Understanding the materials and methods used by ancient Egyptian artists helps appreciate the craftsmanship behind floral designs.

Use of Natural Pigments and Carving

Artists mixed minerals to create vibrant pigments such as red ochre, malachite green, and lapis lazuli blue, which highlighted floral motifs in tomb paintings and papyrus scrolls. Carving into stone and wood allowed for detailed representation of flowers, which was often complemented by inlays of colorful stones or glass.

Jewelry and Floral Ornamentation

Floral designs adorned jewelry, including necklaces, bracelets, and headdresses crafted from gold, faience, and precious stones. These pieces often incorporated lotus and papyrus motifs, symbolizing protection and eternal life for the wearer.

The Role of Egyptian Floral Design in Religious and Cultural Practices

Flowers were deeply embedded in Egyptian rituals and daily life, influencing floral design's evolution.

Floral Offerings and Ritual Use

Flowers were commonly offered to gods and goddesses in temples, symbolizing devotion and respect. Floral wreaths and garlands adorned statues and altars, enhancing the sanctity of religious ceremonies.

Funerary Practices and Symbolism

In burial practices, floral motifs represented rebirth and immortality. The inclusion of floral designs on sarcophagi and funerary objects was meant to secure a safe passage and a joyful afterlife for the deceased.

Legacy and Influence of Egyptian Floral Design in Modern Times

The timeless elegance and rich symbolism of Egyptian floral design continue to resonate with artists, designers, and historians today.

Inspiration for Contemporary Floral Art

Modern floral designers often draw inspiration from ancient Egyptian motifs, incorporating stylized lotus and papyrus elements into contemporary projects ranging from interior design to fashion. This blend of historical symbolism and modern aesthetics keeps the tradition alive.

Preservation and Study of Egyptian Floral Art

Archaeological discoveries and advanced imaging technologies have allowed scholars to analyze and preserve Egyptian floral designs with greater accuracy. Museums worldwide showcase these artifacts, educating the public about the intricate relationship between nature and culture in ancient Egypt.

Tips for Incorporating Egyptian Floral Design Elements Today

If you're captivated by Egyptian floral design history and want to incorporate its beauty into your own space or artwork, here are some practical tips:

- **Choose symbolic plants:** Use lotus or papyrus motifs to add a touch of history and meaning.
- **Focus on stylization:** Emulate the simplified, symmetrical shapes common in Egyptian designs for an authentic look.
- **Use earthy and rich colors:** Incorporate deep blues, golds, and greens to evoke the traditional color palette.
- **Mix materials:** Combine natural elements like wood and stone with metallic accents to mirror ancient craftsmanship.
- **Incorporate patterns thoughtfully:** Use floral borders or column-inspired designs in wallpapers, fabrics, or architectural details.

Egyptian floral design history offers a fascinating glimpse into how ancient people celebrated nature's beauty, embedding it with deep spiritual and cultural meaning. Whether through monumental architecture or delicate jewelry, their floral artistry continues to inspire and enchant, reminding us of the enduring connection between humans and the natural world.

Frequently Asked Questions

What is the significance of floral design in ancient Egyptian culture?

Floral design in ancient Egyptian culture held symbolic meanings related to life, death, and rebirth. Flowers like the lotus and papyrus were commonly

used in art and decoration to represent purity, creation, and the eternal cycle of life.

Which flowers were most commonly used in ancient Egyptian floral designs?

The most commonly used flowers in ancient Egyptian floral designs were the lotus, papyrus, palm, and papyrus reeds. These plants were often depicted in tomb paintings, jewelry, and temple decorations.

How did ancient Egyptians incorporate floral motifs into their art and architecture?

Ancient Egyptians incorporated floral motifs into their art and architecture through wall paintings, reliefs, jewelry, pottery, and columns. Lotus and papyrus motifs were especially prevalent in temple columns and decorative friezes symbolizing Upper and Lower Egypt.

What role did the lotus flower play in Egyptian floral design history?

The lotus flower symbolized creation, rebirth, and the sun in ancient Egyptian culture. It was frequently depicted in floral designs as a representation of purity and the cyclical nature of life, appearing in tomb decorations and religious artifacts.

How did Egyptian floral designs influence later artistic styles?

Egyptian floral designs influenced later artistic styles by introducing symbolic and stylized plant motifs that appeared in Greco-Roman art and subsequently in Western decorative arts, particularly in motifs emphasizing symmetry and natural forms.

Were floral designs used in ancient Egyptian religious ceremonies?

Yes, floral designs were integral to ancient Egyptian religious ceremonies. Flowers like lotus and papyrus were offered to gods, used in temple decorations, and incorporated into wreaths and garlands during rituals to honor deities and the deceased.

What materials did ancient Egyptians use to create floral designs?

Ancient Egyptians used materials such as painted papyrus, carved stone, faience, gold, and colored glass to create floral designs. They also arranged

real flowers in vases and wreaths for decorative and ceremonial purposes.

How did the symbolism of flowers in Egyptian floral design reflect their worldview?

The symbolism of flowers in Egyptian floral design reflected their worldview by embodying concepts of life, death, and regeneration. Flowers like the lotus represented rebirth and the sun's daily cycle, aligning with their beliefs about the afterlife and cosmic order.

Additional Resources

Egyptian Floral Design History: An Analytical Exploration of Ancient Aesthetics

egyptian floral design history traces back to one of the world's oldest and most culturally rich civilizations, offering profound insights into the aesthetic values, symbolic meanings, and artistic techniques developed over millennia. Renowned for its iconic art and architecture, ancient Egypt's approach to floral design was not simply ornamental but deeply embedded within religious, cultural, and social contexts. This article delves into the evolution of Egyptian floral motifs, the significance of botanical elements in their artistry, and how these designs have influenced both historical and contemporary floral design principles.

The Origins and Cultural Context of Egyptian Floral Design History

The roots of Egyptian floral design are intricately tied to the Nile River's fertile banks, where a diverse range of plants flourished and played vital roles in daily life, spirituality, and funerary practices. Early Egyptians revered nature, particularly flowers and plants, for their beauty and symbolic power. The lotus and papyrus, two of the most ubiquitous motifs, stood as emblems of creation, rebirth, and the cyclical nature of life.

Egyptian floral design history is inseparable from its religious iconography. Temples, tombs, and monuments frequently featured stylized plant forms that communicated divine protection and eternal life. The lotus flower, for example, symbolized the sun and regeneration, often depicted emerging from the primordial waters in funerary art to signify resurrection. This deep symbolic layer ensured that floral designs transcended mere decoration, becoming a visual language encoded with spiritual meaning.

Key Botanical Motifs in Ancient Egyptian Floral Design

A comprehensive understanding of Egyptian floral design history necessitates an examination of the key botanical elements that dominated their artistic repertoire:

- **Lotus (*Nymphaea caerulea*):** The blue lotus was a sacred flower, symbolizing the sun, creation, and rebirth. It frequently appeared in wall paintings, jewelry, and architectural columns shaped like lotus buds or blossoms.
- **Papyrus (*Cyperus papyrus*):** Representing Lower Egypt, papyrus plants appeared in decorative friezes and were often paired with lotus motifs to symbolize the unity of Upper and Lower Egypt.
- **Hibiscus and Palm Fronds:** Though less dominant, these plants appeared in textile patterns and funerary garlands, symbolizing fertility and eternal life.
- **Acacia and Myrtle:** Often used in wreaths and ceremonial garlands, these plants carried connotations of protection and purification.

These motifs were not randomly chosen but reflected the Egyptians' profound connection to their environment and cosmology. The repetition and stylization of such forms in temple reliefs, papyrus scrolls, and everyday objects reveal an advanced sense of design that balanced naturalism with symbolic abstraction.

Techniques and Materials in Egyptian Floral Design

Egyptian floral design history is characterized by a sophisticated use of materials and techniques that enhanced the visual and tactile appeal of their botanical motifs. Artisans employed a variety of mediums—from carved stone and painted frescoes to intricate jewelry and textile patterns—to capture the essence of flowers and plants.

Architectural Integration

One of the most striking features of Egyptian floral design is the integration of botanical motifs into architecture. Columns in temples such as

Karnak and Luxor were often designed to resemble clustered papyrus stalks or lotus buds, blending structural functionality with symbolic decoration. These architectural elements were painted in vivid colors, enhancing their lifelike appearance and reinforcing their spiritual connotations.

Jewelry and Decorative Arts

Jewelry in ancient Egypt also prominently featured floral designs, crafted from gold, faience, and precious stones. Floral motifs in earrings, necklaces, and bracelets were both ornamental and amuletic, believed to provide protection and attract divine favor. The precision and craftsmanship evident in these pieces reflect a deep understanding of plant forms and an ability to stylize nature's beauty for personal adornment.

Painting and Relief Work

Wall paintings and bas-reliefs in tombs and temples often depicted garlands, wreaths, and bouquets composed of flowers with symbolic meaning. These depictions were meticulously detailed yet stylized to fit the canonical artistic conventions of the period. The use of color was deliberate, with blues, greens, reds, and golds conveying specific associations such as life, fertility, and purity.

The Evolution and Influence of Egyptian Floral Design Through Time

Egyptian floral design history did not remain static but evolved through various dynasties, reflecting changes in religious beliefs, political shifts, and cultural exchanges. The New Kingdom period, for example, saw more elaborate and naturalistic floral depictions, influenced by increased contact with neighboring cultures.

Comparisons with Other Ancient Civilizations

While Egyptian floral design was highly symbolic and stylized, it contrasts with the more naturalistic floral art of ancient Greece or the intricate floral patterns found in Mesopotamian artifacts. Egyptian designs maintained a balance between abstraction and representation, aiming to convey meaning rather than mere visual realism.

Legacy and Modern Interpretations

The influence of Egyptian floral design history extends beyond antiquity, inspiring modern designers and artists worldwide. Contemporary floral designers often draw on Egyptian motifs for their timeless elegance and symbolic richness. Additionally, the revival of Egyptian styles during the Art Deco period in the early 20th century underscores the enduring appeal of these ancient botanical forms.

Practical Implications and Lessons from Egyptian Floral Design

Modern floral design benefits from studying ancient Egyptian principles, particularly in how symbolism and cultural context can elevate design beyond aesthetics. The strategic use of repetition, stylization, and color in Egyptian floral motifs offers valuable lessons for creating cohesive and meaningful designs today.

- **Symbolism in Design:** Embedding deeper meanings into floral arrangements can enhance emotional and cultural resonance.
- **Material Integration:** Combining natural forms with architectural or structural elements can create harmony between function and decoration.
- **Balanced Stylization:** The Egyptian approach to balancing realism with abstraction helps maintain visual interest while preserving symbolic clarity.

Overall, the study of Egyptian floral design history reveals an artistic tradition where flora served not just as embellishment but as a powerful vehicle for conveying cultural identity, spiritual beliefs, and social values.

As the narrative of floral design continues to unfold globally, revisiting the ancient Egyptian aesthetic offers a rich source of inspiration and understanding, reminding us of the profound relationship between humanity and the natural world through the language of flowers.

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egyptian floral design history: The Ancient Egyptian Metaphysical Architecture Moustafa Gadalla, 2016-11-02 This book reveals the Ancient Egyptian knowledge of harmonic proportion, sacred geometry, and number mysticism, as manifested in their texts, temples, tombs, art, hieroglyphs, ...etc., throughout their known history. It shows how the Egyptians designed their buildings to generate cosmic energy, and the mystical application of numbers in Egyptian works. The book explains in detail the harmonic proportion of about 20 Ancient Egyptian buildings throughout their recorded history. Everything that the Ancient Egyptians built/molded/sculptured was for the purpose of generating energies and/or to embody energies. And just like our electrical system that needs activation by turning a switch on, all Egyptian works also require/required activation by the right actions [sounds, gestures, etc.]. And while these 'stone' marvels appears static because they appears stationary, they are no different than [stationary] energy generating units—like our solar panels that absorb solar energy from the sun and convert it to energy supply for our earthly human needs. This book reveals the Ancient Egyptian knowledge of harmonic proportion, sacred geometry, and number mysticism, as manifested in their texts, temples, tombs, art, ...etc., throughout their known history. It shows how the Egyptians designed their buildings to generate cosmic energy, and the mystical application of numbers in Egyptian works. The book explains in detail the harmonic proportion of about 20 Ancient Egyptian buildings throughout their recorded history. It is the aim of this book to provide such an exposition, one which, while based on sound scholarship, will present the issues in language comprehensible to non specialist readers. Technical terms have been kept to a minimum. These are explained, as non technically as possible, in the glossary. This Expanded Edition of the book is divided into three parts containing a total of 13 chapters, as well as 10 appendices being A through I. Part I: Architectural Concepts—Function and From consists of five chapters—1 through 5: Chapter 1: The Architectural Canon will cover the deep rooted Egyptian beliefs of 'As above So below' and its application to Egyptian art and architecture, the existence and adherence to a divine building code, as well as utilizing design and construction plans prior to [as well as] during the construction stages, which extended over several centuries for

large projects. Chapter 2: The Metaphysical Structure of The Universe will cover the realms of creation and its correspondence in Man, as the image of all creation. Chapter 3: Visitation Sites of The Lower Heavenly Court will cover the interactions between earthly livings and the lower realms of the metaphysical cosmic structure, the significance of landscape architecture in such interactions, and the major types of visitation buildings—both burial and non burial sites—to facilitate such interactions. Chapter 4: The Sealed Pharaohs' Tombs will cover the concept and role of the pharaohs which require their tombs to be sealed and inaccessible for further communications after their earthly existence, as well as samples of some pharaonic tombs. Chapter 5: Egyptian Temples of The Divine Forces will cover the main function of Egyptian temples, being divine generation, the overall conceptual temple layout, the metaphysical funnel conduit design, the generative significance of jointing patterns, outer walls physical/metaphysical protection, and the organic foundation roots of the Egyptian temple. Part II: The Physical Manifestation of Metaphysical Concepts consists of five chapters—6 through 11: Chapter 6: Architectural Constituent Forms of Metaphysical Functions will cover the various architectural forms as manifestation of their corresponding functions [both physically and metaphysically] for false doors, recessed wall panels, columns and pillars, capitals of columns, porticoes, peristyles, colonnade formations at four different locations, obelisks, statuary images of various roof forms (flat, gable, corbelled, arch & vaulted), stylistic architectural details (architrave, cornice, and torus) and stylistic ornamentation and decoration such as starry ceilings, floral, geometric, figurative, a combination of two or all three, guilloche (misnamed as the Tuscan border), chevron, and scroll pattern. Chapter 7: The Primary Geometrical Shapes/Forms will cover the principles and application of sacred geometry of Divine Architecture, the Egyptian sacred cord [tool], general layout of sample geometric shapes, the sacred circle as the archetype of Creation, squaring the circle, the primary triangles, and the combined square-triangles 3-D pyramids. Chapter 8: The Generative Square Root Rectangles—Irrational numbers will cover the generative root rectangles as the hypotenuse of right angle triangles, beginning with a square, and generating square roots of 2, 3 and 5; formation of cosmic solids; generation of the Golden Proportion from the root five rectangle; the construction of whirling square spirals; and example application of this form of dynamic design to four locations in Ancient Egyptian monuments. Chapter 9: The Arithmetic Generative Progression will cover the role of numbers as generators of orderly growth and progression, the Summation Series and the Golden Proportion, and the Cosmic Proportion of the Human Figure. Chapter 10: Combined—Arithmetic and Graphic Harmonic Design of Egyptian Buildings will cover combining both the arithmetic and graphic elements into a harmonic design of the parts and the whole of an Egyptian temple, that includes: active axes, significant points, the telescopic triangles, and the rectangular perimeters in both the horizontal and vertical planes. Chapter 11: Harmonic Analysis of Ancient Egyptian Works will cover several examples in Ancient Egypt from all eras and throughout Egypt that show the Egyptian applications of the design elements discussed in this book. Examples include temples, tombs, pyramids, shrines, capitals of columns, stelae, pylons and doorways. Part III: The Spirited Communications has two chapters—12 and 13: Chapter 12: The Animated Metaphysical Images on Walls will cover the metaphysical significance of walls' decoration as well as explanations of various depictions. Chapter 13: Human Activities will cover the roles of humans in activating, maintaining, participating in various rituals and festivities as well as deactivating the powers of the temple when temples and the whole Egypt is under siege. Appendices has ten appendices—A through J: Appendix A: General Plans of Sample Egyptian Temples covers layout plans of several Egyptian temples with a short description of each. Appendix B: Practical Mathematics in Ancient Egypt covers reference to the four most recognized Ancient Egyptian mathematical Papyri and the practical mathematical contents within such papyri. Appendix C: Fraction Mysticism covers the reasons that in Egypt, a fraction—any fraction—could only be a fraction of unity and Egyptian tables to deal with complex' fractions which will be similar to modern Logarithmic Tables. Appendix D: Intentional Irregularities In Egyptian Works covers the religious reasons for what seems to be irregularities in the highly executed Egyptian works. Appendix E: Monument Appropriations Reconsidered covers clarification of what appears to be

monument appropriation by one pharaoh of another. Appendix F: Sample Egyptian Sculpture Works covers a very short list of recognizable Egyptian sculptures. Appendix G: Concrete Blocks Various Types covers the advanced Egyptian knowledge of concrete mixes and application examples of such knowledge throughout Ancient Egypt. Appendix H: The Masonic Egyptian Roots covers the Egyptian roots of the widespread secret fraternal society called 'Free and Accepted Masons' (popularly known as Freemasonry). Appendix I: Egyptian Influence on Modern Architecture covers several examples worldwide of such influence. Appendix J: Types and Forms of Mortals' buildings will cover types and forms of residential, private, communal and public buildings as associated with its earthly existence' function, as well as highlighting that mortals of all classes—including pharaohs and priestly staff—resided in mud-brick houses.

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Gillian Spalding-Stracey, 2020-04-28 In The Cross in the Visual Culture of Late Antique Egypt Gillian Spalding-Stracey brings the design of crosses in monastic and ecclesiastical settings to the fore. Visual representations of the Holy Cross are often so ubiquitous in Christian art that they are often overlooked as artistic devices themselves. This volume offers an exploration of the variety of designs and associated imagery by which the Cross was expressed across the Egyptian landscape in late antiquity. A survey of locations and images leads to an analysis of artistic influences, possible symbolism, variance across time and place and the contextual use of the motif. Gillian Spalding-Stracey provides the reader with an art-historical perspective of the socio-cultural situation in Egypt at the time.

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egyptian floral design history: Egyptian Romany Moustafa Gadalla, 2017-03-16 Shows the intimate relationship between Egypt and Hispania archaeologically, historically, culturally, ethnologically, linguistically, etc. This book reveals the Ancient Egyptian roots of the Romany (Gypsies) and how they brought about the civilization and orientalizing of Hispania, over the past 6,000 years. The book also shows the intimate relationship between Egypt and Hispania archaeologically, historically, culturally, ethnologically, linguistically, etc., as a result of the immigration of the Egyptian Romany (Gypsies) to Iberia. This Expanded Version of the book consists of 14 chapters: Chapter one, The Romany (Gypsy) Essence of Hispania, sorts through the subject of the Gypsies and differentiates the Egyptian Romany from non-Egyptian nomadic groups. It highlights their Egyptian characteristics and their different related groups. Chapter two, Our Heavenly Mother, shows how Ancient Egypt and Iberia share the intense love for the Virgin Mother (known in Ancient Egypt as Isis and in Christianity as Mary/Maria). A shortened version of the story

of Isis and Osiris is presented, so as to draw parallels between the Ancient Egyptian Isis and the Virgin Mary. The role of Mary/Auset formed the basis for the matrilineal/matriarchal societal framework. This chapter also shows the role of the bull in Ancient Egypt and Iberia, and that the practices of bullfights and running of the bulls in Iberia can only be found in Ancient Egypt, since at least 5,000 years ago. Chapter three, *Out of Egypt*, gives an overview of the major pitfalls in the common theories about the history of Iberia. It highlights the false chronology and dating in most references. It also highlights the incredible silence in most references about the role of the most populous, wealthiest, and prominent civilization in the ancient world—namely Egypt. It provides the accounts of early Egyptian immigration to other countries, and accounts of some of their early settlements in Asia and Europe. It also provides the general consensus on the population characteristics in Iberia and how the Ancient Egyptians (of all nations in the world) match these characteristics exactly. Chapter four, *The Egyptian-Hispanic Alloys*, describes the Ancient Egyptian knowledge of metallurgy, and their ability to make numerous metallic alloys. It will show how Ancient Egypt lacked certain minerals to make specific alloys (such as electrum, copper, and bronze), the high demand for metals in Egypt, and how the fluctuation in the production of such goods in Ancient Egypt correlated to the rise and fall of mining activities in Iberia. It also shows the Ancient Egyptian history of organization and management of large mining sites, settlement fortifications, etc. Chapter five, *In the Beginning—Almeria*, highlights the archaeological findings at the early settlements in several Iberian regions—beginning at Almeria, and correlates these activities in Iberia with Ancient Egypt—to show unique similarities and affinities between Ancient Egypt (in pre- and early dynastic times) and Iberia, in all aspects of religion, architecture, farming, metalworking, etc. Chapter six, *Masters of the Seas*, shows the supremacy of the Ancient Egypt ships, their sizes, types, and functions. It provides an overview of the Egyptian goods that were sought worldwide. It identifies the patrons (deities) of travel and how they were adopted 100% by others, such as the Phoenicians. Chapter seven, *Merchants of the Seas*, evaluates the common theory about the role of the Phoenicians/Punics in the history of Iberia, by describing the archaeological and historical evidence in the Phoenicians' homeland. The evidence is overwhelming that Phoenicia was a vassal of Ancient Egypt and that the Phoenicians copied all aspects of the Ancient Egyptian culture. It shows that Phoenicians were experienced seafarers and traders and nothing else. The Phoenicians did not have the number of people (or the talent) for the farming, art, industry, and building skills necessary to establish new settlements in Iberia or elsewhere. Chapter eight, *Canopus and Cádiz: A Tale of Two Harbors*, provides a clear history of Cádiz and its role as the western gateway to western Iberia, northern Europe, and the African continent. It shows that the reported fishing and salting techniques as well as its famed dancers were duplicates of the same in Ancient Egypt. It highlights the significance of the Canopus harbors (Alexandria before Alexander), as the center of commerce in the whole world, for thousands of years. It describes the role of the (Egyptian) Hercules/Herakles at Egyptian harbors and how other countries imitated Egypt in this regard. It shows the similarities between the Cádiz harbor with its temples and the harbor at Canopus with its temples. Chapter nine, *The Assyrian Devastation and Aftershocks*, correlates the rise of power of the Assyrians (and later the Persians), to the waves of mass migration from Ancient Egypt, which coincided with the increase in population and the number of settlements in Iberia. Chapter ten, *Romanticizing the Romans*, addresses the lack of merit of Romans' influence in Iberia—in all aspects of Iberian life, such as culture, government, religion, language, society, buildings, etc. Chapter eleven, *The Moors and the Egyptians*, addresses the falsehoods of credits given to the Moors/Moslems/Arabs. It identifies the true origin of these invaders and how they were removed from the civilized aspects in Iberia, such as farming, housing, gardens, arts, crafts, etc., and how all these aspects and activities were only found in Egypt, before they appeared in Iberia. It also shows the huge number of Egyptian settlers in the areas that are the best farmed in Iberia, such as Algarve and Murcia. Chapter twelve, *The Origin of the Hispanic Languages/Dialects*, defines the role of the Ancient Egypt language as the mother of all Semitic languages, as well as all other languages/dialects in the Mediterranean Basin and beyond. Chapter thirteen, *The Animated*

Religious Traditions, shows how the people of both Egypt and the Iberian Peninsula share the same concept of Animism, the power of saints, religious pilgrimages, festivals, etc. It also describes the role of Ancient Egypt in Priscillianism, which was (and continues to be) widespread. It also relates the fate of Priscillian to the pilgrimage and traditions at Santiago de Compostela. It shows that the history and practices of confraternities in Catholic-ruled Iberia (and southern Italy) coincide exactly with “Sufi” Orders in Islamized countries, and that the fundamentals and practices of these mystical groups under Islamic and Christian rules are of Ancient Egyptian origin. Chapter fourteen, The Egyptian-Hispanic Musical Heritage, shows the intimacy between the Egyptians and Iberian heritage as it relates to music, poetry, song, and dance. It shows that the Ancient Egyptians—not the Moors—are the source of music, singing, dancing, and poetry in the Iberian Peninsula. It highlights the role of the (Egyptian) Romany as the performers of these activities in the Iberian Peninsula. It describes the major celebratory musical activities in both Egypt and the Iberian Peninsula.

egyptian floral design history: A Dictionary of Ancient Near Eastern Architecture Gwendolyn Leick, 2002-09-11 This Dictionary gives a comprehensive survey of the whole range of ancient Near Eastern architecture from the Neolithic round huts in Palestine to the giant temples of Ptolemaic Egypt. Gwendolyn Leick examines the development of the principal styles of ancient architecture within their geographical and historical context, and describes features of major sites such as Ur, Nineveh and Babylon, as well as many of the lesser-known sites. She also covers the variations of typical ancient architectural structures such as pyramids, tombs and houses, details the building material and techniques employed, and clarifies specialist terminology.

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