

factor into museums and scholarship in general are constantly shifting. However they may evolve, our goals seem to remain centered on the aim to be ever more inclusive of broader geographies, categories, and chronologies. To that point, variations in the ways Egypt is factored into the African mix are not new in publications nor in display, as the following examples show.

Frank Willett's 1993 survey text, *African Art: An Introduction*, includes a short section titled "Egypt in Africa," in which two Late Predynastic Egyptian vessels are illustrated to demonstrate their "essentially African characteristics." He argues that Egyptian art might best be seen as "a local manifestation of a widespread African tradition" (Willett 1993: 112).¹⁰ In the latter half of the section, Willett cautions art historians to pay "very careful attention to chronologies," noting that assigning connections "without the evidence of intervening links" between Egyptian and African objects made two, three, or four millennia apart is "dangerous"

(Willett 1993: 112). Peter Garlake's 2002 *Early Art and Architecture of Africa*, presented as a taste of "a few of the many contrasting flavours of early African culture,"¹¹ only briefly addresses Egypt in a chapter on Nubia with short statements on "Race and culture" and "Relations with Egypt," followed by sections on Kerma, Napata, Meroe, and Kush (Garlake 2002: 50–71). In the more recent open-source digital textbook from 2021, *The Bright Continent: African Art History*, Kathy Curnow approaches the topic from a practical teaching standpoint, following the logic that, "[w]hile it is certainly a part of Africa, the history and art history of Egypt alone cover so many centuries that it would limit what we could examine in the rest of the continent."¹²

Yet, several other texts written over the last few decades make evident that scholars and museum professionals have often agreed about ancient Egypt's inclusion in discussions of the arts of Africa. Noteworthy from the academic side, the survey

textbook *A History of Art in Africa* (Visonà, Poynor, Cole, and Harris 2001) includes Egypt in its coverage of the full continent. First published in 2001 as a "comprehensive study to present the arts of Africa in art historical terms," Monica Visonà addresses "Early Nile Cultures" as well as "Kemet" (the ancient name for Egypt) and "Kush" in the second chapter of the textbook, "Lands of the Nile: Egypt, Nubia, and Ethiopia."¹³

A similar treatment is executed in two publications that catalog the African art collections of the Baltimore Museum of Art and the Dallas Museum of Art; both include ancient Egyptian artworks. Among the thematic content in Frederick Lamp's 2004 text for Baltimore are object-focused essays about Egyptian works in the collection: a relief fragment of Ramesses II and an amulet of a falcon-headed god (Lamp 2004: 36–37, 46–47, 62–63). Similarly, Roslyn Walker's 2009 publication for Dallas includes three ancient Egyptian works in the section on art for the afterlife: a relief fragment

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African Arts (ISSN 0001-9933 print, 1937-2108 online) is published quarterly by the University of California, Los Angeles, CA 90095-1310, in spring, summer, autumn, and winter. For editorial information consult our websites at <http://www.international.ucla.edu/africa/africanarts/> and <https://direct.mit.edu/afar> or email AfricanArts@international.ucla.edu (editorial); afartsbus@international.ucla.edu (operations).

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POSTMASTER: Send address changes to *African Arts*, MIT Press Journals, One Rogers Street, Cambridge, MA 02142-1209. Periodicals postage paid at Boston, MA and at additional post offices.

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African Arts is abstracted and/or indexed in IBZ: International Bibliography of Periodical Literature; SCOPUS; MLA International Bibliography

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Printed in China

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