

Heritage Qiaoyi: The Significance of the Nubian Temples as Ambassadors

Huafeng Sun

Macau University of Science and Technology

The heritage Qiaoyi (migration and changes) transcends beyond mere material flow, but also encompasses the realm of cultural circulation. It embodies the global heritage perspective that recognizes the shared wealth of humanity's diverse ethnicities, presenting boundless opportunities for the interplay of worldwide cultural diffusion and civilized exchanges. Utilizing the Nubia Campaign as a framework, this paper examines four temples bestowed by the Egyptian government to the United States, the Netherlands, Spain, and Italy. From the perspective of Qiaoyiology, an exploration is conducted, spanning three levels of observation—*Guanqiao* (observation migration), *Quxiang* (selection phenomena), and *Chabian* (uncovering changes)—in order to illuminate the profound significance and intrinsic value of heritage Qiaoyi, and in turn, invigorate fresh intellectual paradigms in the domain of global heritage research.

Keywords: Qiaoyiology, heritage Qiaoyi, the Nubia Campaign, temples

The Nubia Campaign unfolded during the 1960s in an effort to salvage the Nubian heritage on the brink of oblivion in Egypt and Sudan. The United Nations Educational, Scientific and Cultural Organization (UNESCO) issued a global plea to nations worldwide, urging their collective intervention to rescue this shared cultural heritage belonging to diverse nations. This endeavor marshaled the efforts of 50 countries over a span of more than 20 years (UNESCO, 1980, 2020), successfully preserving 22 significant historical sites, including the illustrious Abu Simbel (UNESCO, 2009). As an expression of gratitude to the international community, the Egyptian government bestowed four temples as “gifts” to the United States, the Netherlands, Spain, and Italy (Torgny, 1987, p. 137). However, research reveals that apart from the paramount Abu Simbel and Philae Temple, the 16 historical sites remaining in Egypt and Sudan have shown inferior performance in areas such as on-site preservation, post-maintenance, promotion, and public engagement when compared to the temples gifted to foreign nations.

For instance, the Metropolitan Museum of Art in New York diligently digitized and showcased the Dendur Temple to disseminate its historical and cultural significance. The utilization of modern exhibition formats and diverse social activities effectively enhanced public participation. Notably, the temple flourished under improved conservation measures within the museum's confines, attracting a substantial influx of visitors. Within a year of its public opening, the temple welcomed a record-breaking number of 1,152,000 visitors (Torgny, 1987, p. 138). In stark contrast, discovering relevant information on the 16 sites left in Egypt and Sudan proves exceedingly challenging on data platforms, a regrettable circumstance.

From the perspective of World Heritage, heritage Qiaoyi is not just a matter of material flow, but also entails the exchange of culture and civilization. Thus, understanding the value and significance generated by heritage Qiaoyi is undoubtedly an important scholarly question. Qiaoyiology, as a discipline, primarily examines the qualitative changes that occur during the displacement of the subject, providing a new perspective for studying heritage Qiaoyi. Through comparative research, we can glimpse the value and meaning that emerge after heritage Qiaoyi. Contemporary scholar Jun Ye, building upon

Correspondence concerning this article should be addressed to Huafeng Sun, The Faculty of Humanities and Arts, Macau University of Science and Technology, Avenida Wailong, Taipa, Macau, 999078, China. E-mail: 1813743205@qq.com

the foundation of *Qiaoxue* established by Shizeng Li (1881–1973), introduces the traditional philosophical ideas from the *Book of I Ching* pertaining to *Yi* (changes) and presents Qiaoyiology as a philosophical methodology. Qiaoyi, more predominantly, embodies the essence of “exchange” because there is an intersection of binary relationships that gives rise to the phenomenon of Qiaoyi. The core element of Qiaoyiology is the layer of exchange, which delves into how the subject of the Qiaoyi process, particularly through the displacement of material, undergoes a process of heterogeneous intersections that result in a qualitative variation at the spiritual level (Ye, 2013, p. 6). Although existing Qiaoyi research predominantly centers around the human subject and examines its phenomenon of spiritual transformation, it is worth noting that the Qiaoyi of “objects” also comes into existence under the subjective agency of humans. Therefore, it is inevitable that it involves the thoughts and emotions of individuals. Pan (2023) proposed that diverse cultural entities commonly experience a phenomenon of “spiritual transformation” during the flow of objects, or rather, the displacement of objects. Therefore, in this manuscript, I intend to analyze the international interactions of the four temples, decipher the phenomenon of heritage Qiaoyi, and elucidate the underlying significance and value of heritage Qiaoyi by adopting the perspective of Qiaoyiology. This will be accomplished through the exploration of three levels: *Guan Qiao Chan Li* (观侨阐理 by means of observing the process of migration to elucidate principles), *Qu Xiang Shuo Yi* (取象说易 opting for the phenomenon of Qiaoyi and elucidating the ensuing qualitative metamorphosis), and *Cha Bian Xun Yi* (查变寻异 in the process of observing change, grasping the pivotal aspects of transformations).

Guan Qiao Chan Li: Temples as Ambassadors

The so-called *Guan Qiao Chan Li* refers to the fundamental process of migration and providing a principled elucidation, delving into the reasons behind this migratory process (Ye, 2013, pp. 32–33). In his book *Changing Creativity and Gradual Constancy: The Idea of Qiaoyiology*, Ye wrote that any migratory process occurring within a specific distance between two points could be deemed as an act of *Qiao* (migration). Meanwhile, the term *Chan Li* (expounding principles) entails the utilization of theoretical discourse to offer explanations. In the Nubia Campaign, four temples revered as “gifts,” embarked on a migration journey from the

land of pharaohs, Egypt, to four distinct nations: the United States, the Netherlands, Spain, and Italy. This migratory movement occurred between two points, accompanied by evident cultural disparities between Egypt and the aforementioned four countries. Henceforth, we can explicate this phenomenon of heritage migration by means of the concept of *Guan Qiao Chan Li*.

During the inaugural meeting of the International Committee prior to the commencement of the Nubian Action Plan held in October, 1959, Saroite Okacha, the Minister of Culture and National Guidance of Egypt representing the Egyptian government made a profoundly significant declaration. As a reciprocal exchange for requested international assistance, the Arab Republic of Egypt at that time proposed the following terms: (1) surrendering half of all future excavated artifacts from the threatened region, with exceptions made for specimens deemed unique or of critical importance to the collections of the Egyptian museums; (2) authorizing excavations in other Egyptian archaeological sites; (3) relinquishing certain temples in Upper Nubia and permitting their relocation to foreign lands; (4) renouncing ownership of significant ancient artifacts that belong to the national treasury. In exchange for international aid, the Sudanese government also contributed 50% of the resources discovered in the region. Among them, the temples of Dendur, Taffeh, Debod, and Ellesiya situated within the borders of Egypt were chosen as “New Ambassadors Extraordinary” to be bestowed upon the participating countries making the greatest contributions to the action plan. Simultaneously, the Egyptian government explicitly stipulated that these temples would be allocated to museums or scientific centers open to the public, with measures to ensure their permanent security and the creation of an environment suitable for their archaeological attributes. Therefore, due consideration must be given to preservation facilities, environmental conditions, as well as the accessibility for scholars and the public. These requirements necessitated meticulous planning by the prospective recipient museums regarding the protection of the temples, public accessibility, and concerns related to reconstruction and reassembly. Ultimately, the Metropolitan Museum of Art in New York, the National Museum of Antiquities in Leiden, the Museo Egizio in Turin, and the Park in Madrid, Spain, resolved these issues in different ways. The temples of Dendur, Taffeh, and Ellesiya were bestowed upon the United States, the Netherlands, and Italy, respectively, and were placed within the museums’ interiors. However, a similar arrangement was not feasible for the Debod Temple because

it required a spacious area to accommodate its sanctuary and two great gates, with some distance separating them. Therefore, the Debed Temple was placed in a park in Madrid, Spain, despite the associated risks to its preservation and safeguarding in order to facilitate maximal public visitation (Torgny, 1987, p. 138). Four temples were moved from Egypt to different countries, which corresponds to the migratory process proposed by Ye (2013, pp. 32–33). The following analysis will compare and explain the conditions before and after the temples' displacement, focusing on the migration phenomenon of the four temples.

Temple of Dendur: From Egypt to New York, USA

The Temple of Dendur constructed around 15 BCE consists of a sacrificial platform, enclosure walls, grand gates, the sanctuary, and chambers. Originally situated on the cliffs of the western bank of the Nile, approximately 80 kilometers south of Aswan in Egypt, it now resides in the Metropolitan Museum of Art in New York, United States. Superficially, the temple was erected by the Roman Emperor Augustus to commemorate the deceased sons of a local Nubian chieftain and ally named Peddesi and Pihor. However, its true dedication lies with the goddess Isis of Philae. In 1962, the temple was dismantled and saved alongside three other temples on Elephantine Island adjacent to Philae. In 1965, it was gifted to the United States by Egypt and in 1967 at the initiative of Henry Fischer and Thomas Hoving, it found its esteemed place within the Met. It was then transported aboard by the Norwegian cargo ship “the S. S. Concordia Star” from Alexandria, Egypt to New York in 1968. In 1974 and 1975, the temple was reconstructed within the newly

created Sackler wing, designed by Kevin Roche and John Dinkeloo, and unveiled to the public on September 27, 1978 (The Metropolitan Museum of Art, 2023; Torgny, 1987, pp. 138–139). Figure 1 (left) depicts the Temple of Dendur as photographed by the Egyptian Documentation Center in 1961, while Figure 1 (right) showcases the temple as exhibited within the museum (both images are sourced from the official website of the Metropolitan Museum of Art).

From the Qiaoyiology, the transfer of the Dendur Temple from Egypt to the Metropolitan Museum of Art in the United States can be regarded as a manifestation of *Cultural Circulation*. The Dendur Temple, as an important archaeological site and cultural heritage, undergoes a significant transformation as it moves from Egypt to a country with distinct cultural differences. This transfer not only alters its original significance and value, but also offers valuable insights for the preservation, exhibition, and audience experience of cultural heritage. Firstly, in order to ensure the temple receives natural illumination, a colossal glass cabinet-like enclosure wall was designed, allowing the temple to receive natural light from the north wall and diffused light from the grid-like ceiling. Secondly, the discussion surrounding the prominence of the temple complex holds crucial academic value. Initially, proposals suggested placing the temple and its gate on separate pedestals to emphasize them as independent monuments. However, the museum leaned more toward a faithful reconstruction of the known Nubian originality to preserve the integrity and authenticity of the temple complex. Moreover, the significance of material selection in the temple's restoration cannot be overlooked. The choice of gray granite represents the reconstructed areas

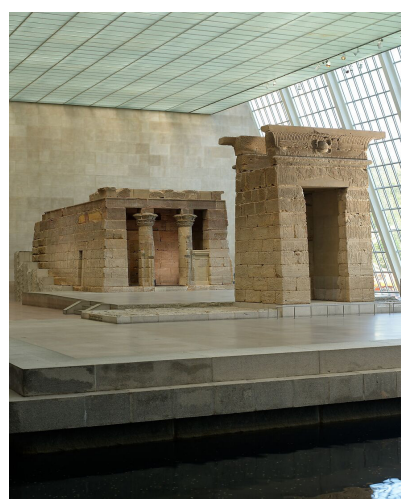


Figure 1. Comparative Illustrations of the Temple of Dendur

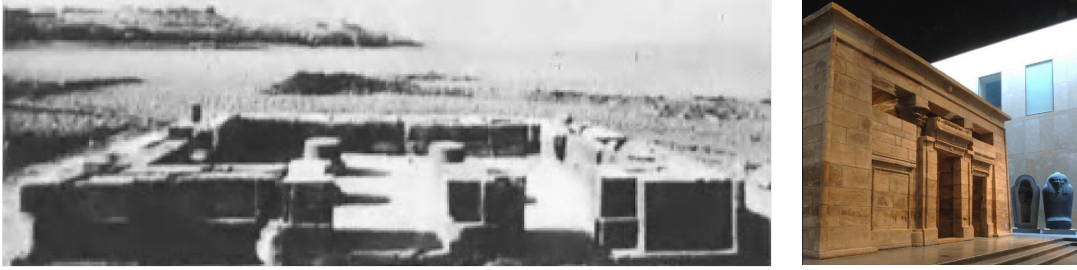


Figure 2. Comparative Illustrations of the Temple of Taffeh

and major topographical features, while red granite represents the public areas. This deliberate selection aims to clearly demarcate the distinction between the reconstructed sections and the original parts of the temple complex, signifying the importance placed on the permanence and maintainability of materials. Ultimately, by imbuing the temple with greater depth to captivate more attention and introducing modern elements into the exhibition environment, the museum can provide a comprehensive and profound experience while ensuring the security and integrity of the temple (The Metropolitan Museum of Art, 2023). In conclusion, the alterations that have taken place since the bestowal of the Temple of Dendur upon the Metropolitan Museum of Art in New York hold significant academic significance in terms of its preservation, exhibition, and visitor experience. These changes exemplify the museum's responsibility and reverence towards cultural heritage, allowing viewers to better appreciate and comprehend the historical and cultural value that the Temple of Dendur embodies.

Temple of Taffeh: From Egypt to Leiden, Netherlands

The Temple of Taffeh, which was built during the reign of Emperor Augustus as part of the Nubia Campaign, stands as the initial phase. During this period, Egypt was under the dominion of the Roman Empire, and the gods Osiris, Isis, and Horus received widespread worship. The temple was originally situated near the Roman fort of Taffeh in Nubia, and it is now housed in the National Museum of Antiquities in Leiden, Netherlands. Figure 2 (left) depicts the Taffeh Temple as published in the UNESCO official magazine *Courier* in its 10th issue of 1961 on page 30 (UNESCO, 1961). On the right, an image showcases the current exhibition of the Taffeh Temple in the museum (image sourced from the official website of The Dutch National Museum of Antiquities).

Upon its bestowment to the Leiden Museum in the Netherlands, significant transformations took place with regards to the Taffeh Temple. Firstly, the temple underwent

a series of meticulous dismantling, transportation, and reconstruction processes. In the month of July in the year 1960, a collective of Egyptian and Polish architects meticulously disassembled the temple, with each of the 657 stone blocks being marked with individual numerical identifications and subsequently transported to the southern end of Elephantine Island on the Nile for temporary safekeeping. Following this, the blocks were expertly encased in plastic packaging and were then packed into crates on October 12, 1970, ready for transport to the Netherlands, finally reaching the storage facility of the Leiden National Museum of Antiquities on January 18, 1971. Furthermore, during the reconstruction process, the temple underwent alterations and restorations to accommodate the exhibition and preservation requirements of the museum. The plan for reconstituting the temple was devised in the year 1970, and the reconstruction project commenced in the month of April in 1977. In 1978, hundreds of stone blocks originating from the temple were transported to the site, where, following the recommendation of the Egyptian architect and scholar Hassan el-Ashieri, these bricks were methodically arranged in layers and a concrete platform was carefully cast to reconstruct the temple. Subsequent restoration efforts primarily focused on filling in the missing and damaged sections of the structure, particularly those areas where the outlines had been compromised. During this period, the museum employed modern techniques and state-of-the-art materials to replace the outdated repair work conducted in 1908,¹ ensuring the stability and safeguarding of the reconstruction. Lastly, as part of the reconstruction process, a reimagining of the surrounding environment of the temple took place. The courtyard where the temple stands underwent a renovation according to a plan formulated by the esteemed architect Haak of Delft, ultimately transforming into the largest-capacity art museum of its kind in the Netherlands,

¹ During the construction of the first Aswan Dam in Egypt in the early twentieth century, then Egyptian Minister of Culture ordered stabilization works to be carried out on historical sites in the Nubian region.



Figure 3. Comparative Illustrations of the Temple of Debod

attracting widespread societal acclaim (Rijksmuseum van Oudheden, 2023; Torgny, 1987, pp. 140–141). The dismantling, transportation, and reconstruction process of the Taffeh Temple exemplifies the complexities of heritage Qiaoyi, as well as the challenges it poses to the preservation and exhibition of cultural heritage. The museum not only retained the temple's original features but also adapted them to meet the exhibition needs. Additionally, the redesign of the temple's surroundings turned it into one of the largest art museums in the Netherlands, highlighting how heritage Qiaoyi can impact local urban planning. Overall, the Qiaoyi process of the Taffeh Temple sheds light on the significance of protecting, exhibiting, and facilitating the circulation of cultural heritage for social and cultural development.

Temple of Debod: From Egypt to Madrid, Spain

The Temple of Debod, being the first temple to be dismantled by the Egyptian government as part of their action plan in 1960, can be traced back to the 2nd century BC when the Ptolemaic Dynasty ruled Egypt and the Egyptian King Merovee governed the upper reaches of the Nile Valley. The central hall of the temple adorned by Azekheramun showcased exquisite reliefs depicting scenes of the Meroitic sovereign's offerings to 24 Egyptian deities. Within the sanctuary behind this grand hall resided a granite-carved statue of Ptolemy XIII Neos Dionysos. The forecourt preceding the Azekheramun hall was once embellished by Augustus or Tiberius, and this small temple, or rather chapel, was originally encased by adobe walls, boasting three imposing stone doors, with the third door having collapsed and vanished during the 20th century. The original site of the temple rested 15 kilometers

south of Aswan, Egypt, near the first cataract of the Nile before finding its current home in Madrid, Spain's Montana Park (Torgny, 1987, pp. 141–142). Figure 3 (left) depicts the Temple of Debod before its relocation to Spain (Roeder et al., 1911, p. 4), while Figure 3 (right) showcases the temple as displayed in Madrid Park (image sourced from the official website of Madrid City Council).

In the year 1968, as an expression of gratitude for Spain's contributions to the Nubia Campaign, the Egyptian government bestowed the temple as a reciprocal gift. The daunting challenge laid in determining how and where to re-erect this sacred structure once its bricks were transported from Elephantine to Spain. Given the immense scale of the temple's architectural framework, it was not feasible to house it indoors like other three temples. Hence, ensuring the primary requirement of returning the monument to a museum and securing its perpetual safety proved to be a truly formidable task. Discussions arose regarding the possibility of reconstructing the temple in a Spanish location characterized by a climate akin to the desert, thereby protecting it from the humidity and temperature fluctuations of Madrid. However, this proposition was eventually dismissed and a site was selected within a picturesque park not far from the royal palace in the heart of Madrid. To enhance its aesthetics, a grand reservoir was constructed in front of the temple with the temple's entrance placed upon a platform amidst the tranquil waters, creating an enchanting interplay. On the platform, various types of stones delineated the central route leading to the temple and replicated the orientation of the original clay walls. The park's palm trees further imbued the ambiance with an Egyptian flair. Thus, while acknowledging

the potential long-term risks to the temple's security, it has become a remarkable monument, allowing the people of Spain and countless visitors to revisit the splendid achievements of international unity among the member states of UNESCO and the Nubian Action (Madrid City Council, 2023; Torgny, 1987, pp. 141–142). In addition, the decision to relocate the temple to the city center rather than a remote and arid area can facilitate greater cultural exchange and integration from the perspective of Qiaoyiology. The presence of such exotic heritage in the city center can attract greater engagement from both locals and tourists. In addition to stimulating local tourism development, the influx of more visitors will also have an impact on the cultural atmosphere and community life in the area, fostering intercultural exchange and generating a diverse range of cultural phenomena, thereby promoting a greater sense of multiculturalism within the local society.

Temple of Ellesiya: From Egypt to Turin, Italy

The Temple of Ellesiya, a rock temple constructed by Tuthmosis III during the 18th Dynasty (around 1479–1425 BC), originally stood near Qasr Ibrim, approximately 200 kilometers south of Aswan, Egypt. It is now housed in the Museo Egizio in Turin, Italy. Figure 4 (left) portrays the Temple of Ellesiya as published in the 10th edition, 1961, page 31 of the esteemed UNESCO magazine *Courier* (UNESCO, 1961). Figure 4 (right) presents the Temple of Ellesiya on display in the Museo Egizio in Turin, Italy (image sourced from the official website of Museo Egizio).

In May 1962, Italy was requested to undertake the salvage of a Nubian temple. Following extensive surveys conducted by Egyptian officials and a delegation from Turin, it was decided that the Ellyesiya Temple would be rescued. In August 1964, after deliberating over various proposals, the Turin expedition was informed that the Egyptian Antiquities Organization was prepared to utilize their own personnel and technical resources

for the rescue operation. The Italian authorities accepted this proposition. In January 1965, the Egyptian government officially approved the project, with Egypt committing to represent Italy in the salvage of Ellyesiya. By April, Turin agreed to cover the expenses of the undertaking. In 1966, the Egyptian government bestowed the temple upon Italy, where it was reconstructed within a flawless museum setting. The roof employed lightweight metal materials, leaving a narrow gap between the stone blocks of the walls, allowing light to illuminate the reliefs adorning the walls. The renowned automobile and aircraft manufacturing company, Pininfarina, not only provided skilled workers but also covered the costs for the museum. The temple had its inauguration ceremony in September 1970, bearing witness to the grandeur of Pharaonic art, international unity, and Italy's steadfast commitment to its magnificent cultural heritage (Museo, 2023; Torgny, 1987, pp. 142–144). From the perspective of Qiaoyiology, Italy, as a country rich in cultural heritage, has received the valuable Ellesiya Temple from Egypt. The heritage Qiaoyi will result in a series of cultural phenomena in the local society, including the redefining of cultural identity and heritage, increased cultural richness and diversity, as well as enhanced cultural exchange and dialogue. Such changes will bring new cultural experiences and inspirations to Italy, while also fostering greater interaction and collaboration between Italy and other cultures.

Qu Xiang Shuo Yi: The Perpetuation, Interaction, and Dissemination of Culture

Qu Xiang Shuo Yi is one of the most crucial approaches in Qiaoyiology, where selected “Qiaoyi phenomena” are elevated to the realm of qualitative concepts. If we consider Qiaoyi as a material phenomenon that can be established at any time, once the process of *Qu Xiang* (opting for the phenomenon of



Figure 4. Comparative Illustrations of the Temple of Ellesiya

Qiaoyi) is acknowledged, it can ascend to become an object of scholarly value and research significance, thus becoming the “Qiaoyi phenomenon.” Therefore, it is necessary to employ the principles of Qiaoyiology to discuss the qualitative changes that occur through the process of Qiaoyi. If we consider the previous step of *Guan Qiao Chan Li* as the incorporation of Qiaoyiology as a fundamental cognitive framework for research, then *Qu Xiang Shuo Yi* further elevates the research object to an academic level by identifying explicit Qiaoyi phenomena and exploring the genesis of the Qiaoyi process (Ye, 2013, pp. 32–33). In response to the elucidation of the heritage Qiaoyi phenomena discussed in the previous stage, the following discourse will traverse the dimensions of cultural inheritance, cultural interaction, and cultural promotion, to delve into the qualitative transformations that transpire through the Qiaoyi process in the four temples.

The Perpetuation of Culture

The transcultural mobility of heritage augments the lineage and safeguarding of cultural legacies. The recipient nations undertake the responsibility of protecting these legacies, ensuring their longevity through refurbishment and maintenance measures. The significance of this lineage and safeguarding lies in the preservation and perpetuation of the diversity of human history and culture. As a manifestation of cultural bestowal, temples engender an endowed preciousness and distinct significance within the recipient nation, thus stimulating heightened dedication of resources and endeavors towards their preservation and exhibition. This endowed preciousness and distinct significance arise from the particular status conferred upon temples as cultural heritage bestowals. The recipient nations accord elevated importance to the protection and maintenance of these temples, directing increased resources and efforts towards their meticulous on-site safeguarding and subsequent upkeep, thereby ensuring their optimal preservation and continuity. New York’s Metropolitan Museum of Art, leveraging its technological prowess, has initiated digital projects such as *Color the Temple* and *360°* videos for the Dendur Temple. The inaugural display of *Color the Temple*, a digital tool for restoring the temple’s colors, took place on October 16, 2015. The ancient Egyptian temple not only boasted intricate bas-reliefs and wall paintings but also vibrant hues. However, due to the passage of time and the impact of natural elements, the exposed temple has lost its once vivid colors, retaining only its innate materials. Through this project, the Dendur Temple can be digitally rejuvenated

with color without undergoing any physical alteration. This technology seamlessly blends digital information with reality, offering viewers an enhanced augmented reality experience. Meanwhile, the collaboration between the museum’s digital department and the virtual reality company Total Cinema 360 has culminated in the creation of a spherical conceptual VR project named “Dendur Temple: 360° From the Nile to New York.” Audiences can explore the Dendur Temple in a novel and dynamic manner using electronic devices such as iPhones, computers, or VR headsets (The Metropolitan Museum of Art, 2023). In contrast, the sixteen relics that remain within their original homeland may have been overshadowed by the radiance of more splendid marvels like the Abu Simbel and the Philae Temple, thus enduring a lack of sufficient attention. Alternatively, this oversight could be attributed to the original country’s dearth of resources and technical capabilities, resulting in inadequate on-site conservation, subsequent maintenance, and external promotion. Throughout the transference of heritage, the recipient nation leverages the bestowed preciousness and distinctive significance from external bestowments to mobilize additional resources and support, thereby facilitating the safeguarding and perpetuation of cultural heritage.

The Interaction of Culture

Heritage Qiaoyi fosters international cultural communication and interaction, spanning fields such as archaeology, cultural preservation, museum exhibitions, and cultural research. It presents opportunities for advancing the development of the world heritage cause. Firstly, archaeology, as a discipline examining the history and cultural evolution of humanity, facilitates comprehensive understanding and appreciation of diverse cultures through collaborative archaeological research. Such exploration not only serves as a pathway for international cultural exchange but also constitutes a vital component of the world heritage enterprise. Secondly, cultural preservation represents a core mission in safeguarding and perpetuating world heritage. Collaboration in international cultural preservation enables countries to share experiences and techniques, collectively addressing the challenges in protecting cultural artifacts. This international cooperation also aids in preserving cultural diversity, preventing the homogenization and singularization of civilizations. Experts and institutions in cultural preservation worldwide continually optimize conservation strategies, elevate protection standards, and promote sustainable development of the world heritage

cause. Museum exhibitions, as pivotal platforms for the display and exchange of cultural artifacts, serve as potent tools in fostering international cultural communication. Collaborative exhibitions not only help the public understand the distinct characteristics and treasures of different cultures but also deepen awareness and appreciation of world heritage. Moreover, exhibitions establish academic exchange platforms among nations, fostering dialogue and understanding between diverse cultures. Lastly, international interaction in cultural research plays a constructive role in the development of the world heritage cause. Through joint research projects and collaborative publications, scholars from different countries can conduct comprehensive and in-depth studies of world heritage, broadening knowledge and interpretation of these sites. This international cooperation also provides impetus for academic progress in related fields, fostering continuous development and innovation in the world heritage enterprise. In conclusion, cultural heritage exchange serves as a catalyst for international cultural communication and interaction, profoundly driving the development of the world heritage cause. Collaborations in cultural preservation, museum exhibitions, and cultural research offer channels for cultural dialogue and exchange among different nations, facilitating awareness and respect for cultural diversity. This international cooperation provides robust support for the protection, perpetuation, and study of world heritage, further propelling sustainable development in the world heritage enterprise. Therefore, heritage Qiaoyi has a positive and far-reaching impact on advancing the world heritage cause.

The Dissemination of Culture

The phenomenon of heritage relocation to cities with well-developed cultural and tourism industries can attract a greater number of visitors to experience the culture and history of the heritage's country of origin. This provides the public with a broader opportunity to understand the cultural and historical aspects of the original country. Such relocation allows individuals to immerse themselves in the unique cultural ambiance and historical backdrop of the original country even in foreign lands, contributing to increased awareness and respect for Egypt's cultural diversity. Furthermore, heritage relocation bestows upon temples and other artifacts an enhanced presentation and evaluation within their new environments. Should these artifacts remain in their country of origin, they might potentially be hindered by various constraints or become overshadowed by the radiance of more magnificent relics, failing to fully showcase their

historical and cultural worth. However, by relocating these artifacts to museums in other countries, they can serve as central exhibits, becoming distinctive highlights that amplify their value and significance, thereby capturing widespread attention. For instance, consider the Ellyesiya Temple. Initially, the Egyptian government intended to retain it in Nubia. However, recognizing that such a decision would render it insignificant compared to more magnificent relics like Abu Simbel and Kalabsha, it would receive little attention from tourists. Instead, by sending it to the Museo Egizio in Turin, it would become a focal exhibit and one of the world's most remarkable Egyptian collections, synergistically complementing numerous other Egyptian artworks (Torgny, 1987, p. 143). Moreover, the temple generates considerable interest each year from the multitude of students and scholars who visit the Turin collection, thus contributing to the external promotion of Egyptian culture and history.

***Cha Bian Xun Yi*: World Heritage in the Context of Globalization**

Cha Bian Xun Yi pertains to the pursuit of divergent elements during the process of development and change in order to grasp the pivotal aspects of such transformations. Its purpose is not to seek variance for the sake of variance itself, but rather to achieve the objective of *Xun Yi* (seeking variance) through a thorough observation of change (Ye, 2013, pp. 32–33). The Nubia Campaign which facilitated the proclamation of the World Heritage Convention in 1972 and has since garnered widespread consensus, has been a topic rarely explored in depth. This article adopting the perspective of heritage Qiaoyi analyzes the role played by the Campaign in the establishment of the World Heritage system. Through a series of international collaborations, the Campaign has propelled cooperative preservation of international heritage. Furthermore, the four temples being bestowed as “gifts,” with the value and significance derived from heritage Qiaoyi, also serve as vital events that showcase the concept of World Heritage.

The occurrence of heritage Qiaoyi phenomenon in the four temples being bestowed as “gifts” signifies the recognition of cultural heritage as a shared wealth and legacy for all of humanity. It emphasizes the transnational, transcultural, and transregional characteristics while rejecting narrow conceptions of exclusive nationalism or national ownership. By valuing both the universality and diversity of cultural

heritage, it can awaken a collective sense of responsibility for its preservation and transmission, thereby fostering cultural exchange and dialogue on an international scale. At this level, cultural heritage is seen as a communal treasure and legacy shared by all of humanity, transcending the boundaries of ethnicity, nationality, and geography. It represents a common history, culture, and identity, possessing universality and mutual ownership. The shift in perspective from “Heritage” to “World Heritage” reflects the evolving understanding and demand for the shared enjoyment and collaborative protection of cultural heritage in the era of globalization. It makes the conservation and inheritance of cultural heritage a shared responsibility and mission among nations worldwide. This paradigm shift promotes cooperation and exchange of cultural heritage on a global scale, highlighting the importance of mutual cultural inheritance and cross-cultural learning.

Williams (1991) opines that culture is an organized “way of life” (p. 19). The conservation of world heritage, facilitated by the Nubia Campaign, has emerged as a medium, social norm, and basis for interaction among individuals, actively working towards eliminating barriers between them. Globalization, one of the defining aspects of contemporary existence, is characterized by heritage relocation and transnational cooperation, which position national boundaries behind the conception of cultural preservation.

Conclusion

Culture heritage, as a significant resource in constructing a new form of transgressing political and geographical boundaries, has emerged as an important domain of international cooperation since World War II. The Nubian temples serve as a medium for cultural interaction between Egypt and four countries with distinct cultural differences, namely the United States, the Netherlands, Spain, and Italy, reflecting the universal essence of world heritage. As “gifts,” these temples play a pivotal role in showcasing the conception of world heritage, emphasizing its transnational, transcultural, and transregional dimensions. This signifies the recognition of cultural heritage as a shared collective treasure and a legacy that transcends boundaries of ethnicity, nationality, and geography. As the shift from a narrow perspective of “heritage” to a broader understanding of “world heritage” takes place in the era of globalization, the conservation and preservation of cultural heritage becomes a shared responsibility and mission among nations worldwide. The Nubian temples, acting as

ambassadors, effectively underline the importance and value of mutual cultural inheritance and cross-cultural learning. By breaking down barriers and facilitating interaction, cultural heritage ultimately becomes a catalyst for fostering social cohesion and establishing a foundation for global cooperation.

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