The Beautiful Burial In Roman Egypt Art Identity And Funerary Religion Oxford Studies In Ancient Culture Representation

Selected by Choice as a 2012 Outstanding Academic Title Awarded a 2012 PROSE Honorable Mention as a Single Volume Reference/Humanities & Social Sciences A Companion to Women in the Ancient World presents an interdisciplinary, methodologically-based collection of newly-commissioned essays from prominent scholars on the study of women in the ancient world. The first interdisciplinary, methodologically-based collection of readings to address the study of women in the ancient world Explores a broad range of topics relating to women in antiquity, including: Mother-Goddess Theory; Women in Homer, Pre-Roman Italy, the Near East; Women and the Family, the State, and Religion; Dress and Adornment; Female Patronage; Hellenistic Queens; Imperial Women; Women in Late Antiquity; Early Women Saints; and many more Thematically arranged to emphasize the importance of historical themes of continuity, development, and innovation Reconsiders much of the well-known evidence and preconceived notions relating to women in antiquity Includes contributions
What significations did Egypt have for the Romans a century after Actium and afterwards? How did Greek imperial authors respond to the Roman fascination with the Nile? This book explores Egypt’s aftermath beyond the hostility of Augustan rhetoric, and Greek and Roman topoi of Egyptian “barbarism”. Set against history and material culture, Julio-Claudian, Flavian, Antonine, and Severan authors reveal a multivalent Egypt that defines Rome’s increasingly diffuse identity while remaining a tantalizing tertium quid between Roman Selfhood and foreign Otherness.

Cultural identity in the classical world is explored from a variety of angles.

The study of Roman sculpture has been an essential part of the disciplines of Art History and Classics since the eighteenth century. Famous works like the Laocoön, the Arch of Titus, and the colossal portrait of Constantine are familiar to millions. Again and again, scholars have returned to sculpture to answer questions about Roman art, society, and history. Indeed, the field of Roman sculptural studies encompasses not only the full chronological range of the Roman world but also its expansive geography, and a variety of artistic media, formats, sizes, and functions. Exciting new theories, methods, and approaches have transformed the specialized
literature on the subject in recent decades. Rather than creating another chronological catalogue of representative examples from various periods, genres, and settings, The Oxford Handbook of Roman Sculpture synthesizes current best practices for studying this central medium of Roman art, situating it within the larger fields of Art History, Classical Archaeology, and Roman Studies. This comprehensive volume fills the gap between introductory textbooks and highly focused professional literature. The Oxford Handbook of Roman Sculpture conveniently presents new technical, scientific, literary, and theoretical approaches to the study of Roman sculpture in one reference volume while simultaneously complementing textbooks and other publications that present well-known works in the corpus. The contributors to this volume address metropolitan and provincial material from the early republican period through late antiquity in an engaging and fresh style. Authoritative, innovative, and up-to-date, The Oxford Handbook of Roman Sculpture will remain an invaluable resource for years to come. This collection employs a multi-disciplinary approach treating ancient childhood in a holistic manner according to diachronic, regional and thematic perspectives. This multi-disciplinary approach encompasses classical studies, Egyptology, ancient history and the broad spectrum of archaeology,
including iconography and bioarchaeology. With a chronological range of the Bronze Age to Byzantium and regional coverage of Egypt, Greece, and Italy this is the largest survey of childhood yet undertaken for the ancient world. Within this chronological and regional framework both the social construction of childhood and the child’s life experience are explored through the key topics of the definition of childhood, daily life, religion and ritual, death, and the information provided by bioarchaeology. No other volume to date provides such a comprehensive, systematic and cross-cultural study of childhood in the ancient Mediterranean world. In particular, its focus on the identification of society-specific definitions of childhood and the incorporation of the bioarchaeological perspective makes this work a unique and innovative study. Children in Antiquity provides an invaluable and unrivalled resource for anyone working on all aspects of the lives and deaths of children in the ancient Mediterranean world.

The first of its kind, A Companion to Ancient Aesthetics presents a synoptic view of the arts, which crosses traditional boundaries and explores the aesthetic experience of the ancients across a range of media—oral, aural, visual, and literary. Investigates the many ways in which the arts were experienced and conceptualized in the ancient world. Explores the aesthetic experience of the ancients
across a range of media, treating literary, oral, aural, and visual arts together in a single volume. Presents an integrated perspective on the major themes of ancient aesthetics which challenges traditional demarcations. Raises questions about the similarities and differences between ancient and modern ways of thinking about the place of art in society.

This book is about the weird and wonderful lesser-known ‘spirit’ entities of ancient Egypt – daemons, the mysterious and often fantastical creatures of the Egyptian ‘Otherworld’ – and the closely related spirits of the dead, which together conjure the excitement of all things otherworldly. Daemons and spirits are generally defined in Egyptology as creatures not of this world, which do not have their own cult centre, and both groups are frequently listed together in protective spells. This volume explores the general nature of daemons and spirits in ancient Egypt and discusses a selection in more detail: it uses artefacts from Wales’s important collection of Egyptian objects at the Egypt Centre at Swansea University, in which are to be found a dwarf daemon with sticking out tongue; several guardian daemons of the Otherworld; creatures who are part snake and part feline; spirits of deceased humans; and a Greek satyr Silenus, companion to the wine god Dionysus.

Domesticating Empire is the first contextually-oriented monograph on Egyptian imagery in Roman
households. Caitlín Barrett draws on case studies from Flavian Pompeii to investigate the close association between representations of Egypt and a particular type of Roman household space: the domestic garden. Through paintings and mosaics portraying the Nile, canals that turned the garden itself into a miniature "Nilescape," and statuary depicting Egyptian themes, many gardens in Pompeii offered ancient visitors evocations of a Roman vision of Egypt. Simultaneously faraway and familiar, these imagined landscapes made the unfathomable breadth of empire compatible with the familiarity of home. In contrast to older interpretations that connect Roman "Aegyptiaca" to the worship of Egyptian gods or the problematic concept of "Egyptomania," a contextual analysis of these garden assemblages suggests new possibilities for meaning. In Pompeian houses, Egyptian and Egyptian-looking objects and images interacted with their settings to construct complex entanglements of "foreign" and "familiar," "self" and "other." Representations of Egyptian landscapes in domestic gardens enabled individuals to present themselves as sophisticated citizens of empire. Yet at the same time, household material culture also exerted an agency of its own: domesticizing, familiarizing, and "Romanizing" once-foreign images and objects. That which was once imagined as alien and potentially dangerous was now part of the
domus itself, increasingly incorporated into cultural constructions of what it meant to be "Roman."

Featuring brilliant illustrations in both color and black and white, Domesticating Empire reveals the importance of material culture in transforming household space into a microcosm of empire.

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 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 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. 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 temples and pyramids has 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: 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
This book provides the first complete study of the documentation relevant to the gymnasium and gymnasiyal life in Egypt in the period 323-30 BC. Paganini analyses the role of the gymnasium in Ptolemaic Egypt and how it related to Greek identity in the region.

This masterful history of the monumental architecture of Alexandria, as well as of the rest of Egypt, encompasses an entire millennium—from the city’s founding by Alexander the Great in 331 B.C. to the years just after the Islamic conquest of A.D. 642. Long considered lost beyond recall, the architecture of ancient Alexandria has until now remained mysterious. But here Judith McKenzie shows that it is indeed possible to reconstruct the city and many of its buildings by means of meticulous exploration of archaeological remains, written sources, and an array of other fragmentary evidence. The book approaches its subject at the macro- and the micro-level: from city-planning, building types, and designs to architectural style. It addresses the interaction between the imported Greek and native Egyptian traditions; the relations between the architecture of Alexandria and the other cities and towns of Egypt as well as the wider Mediterranean world; and Alexandria’s previously unrecognized role as a major source of architectural innovation and artistic influence. Lavishly illustrated with new plans of the city in the Ptolemaic, Roman, and Byzantine periods; reconstruction drawings; and photographs, the book brings to life the ancient city and uncovers the true extent of its architectural legacy in the Mediterranean world.
This archaeological report provides a comprehensive study of the excavations carried out at Amheida House B2 in Egypt's Dakhleh Oasis between 2005 and 2007, followed by three study seasons between 2008 and 2010. The excavations at Amheida in Egypt's western desert, begun in 2001 under the aegis of Columbia University and sponsored by NYU since 2008, are investigating all aspects of social life and material culture at the administrative center of ancient Trimithis. The excavations so far have focused on three areas of this very large site: a centrally located upper-class fourth-century AD house with wall paintings, an adjoining school, and underlying remains of a Roman bath complex; a more modest house of the third century; and the temple hill, with remains of the Temple of Thoth built in the first century AD and of earlier structures. Architectural conservation has protected and partly restored two standing funerary monuments, a mud-brick pyramid and a tower tomb, both of the Roman period. This volume presents and discusses the architecture, artifacts and ecofacts recovered from B2 in a holistic manner, which has rarely before been attempted in a full report on the excavation of a Romano-Egyptian house. The primary aim of this volume is to combine an architectural and material-based study with an explicitly contextual and theoretical analysis. In so doing, it develops a methodology and presents a case study of how the rich material remains of Romano-Egyptian houses may be used to investigate the relationship between domestic remains and social identity. A colossal statue, originally built to honor an ancient
pharaoh, still stands today in Egyptian Thebes, with more than a hundred Greek and Latin inscriptions covering its lower surfaces. Partially damaged by an earthquake, and later re-identified as the Homeric hero Memnon, it was believed to "speak" regularly at daybreak. By the middle of the first century CE, tourists flocked to the colossus of Memnon to hear the miraculous sound, and left behind their marks of devotion (proskynemata): brief acknowledgments of having heard Memnon’s cry; longer lists by Roman administrators; and more elaborate elegiac verses by both amateur and professional poets. The inscribed names left behind reveal the presence of emperors and soldiers, provincial governors and businessmen, elite women and military wives, and families with children. While recent studies of imperial literature acknowledge the colossus, few address the inscriptions themselves. This book is the first critical assessment of all the inscriptions considered in their social, cultural, and historical context. The Memnon colossus functioned as a powerful site of engagement with the Greek past, and appealed to a broad segment of society. The inscriptions shed light on contemporary attitudes toward sacred tourism, the role of Egypt in the Greco-Roman imagination, and the cultural legacy of Homeric epic. Memnon is a ghost from the Homeric past anchored in the Egyptian present, and visitors yearned for a "close encounter" that would connect them with that distant past. The inscriptions thus idealize Greece by echoing archaic literature in their verses at the same time as they reflect their own historical horizon. These and other
subjects are expertly explored in the book, including a fascinating chapter on the colossus's post-classical life when the statue finds new worshippers among Romantic artists and poets in nineteenth-century Europe. The Roman Empire was home to a fascinating variety of different cults and religions. Its enormous extent, the absence of a precisely definable state religion and constant exchanges with the religions and cults of conquered peoples and of neighbouring cultures resulted in a multifaceted diversity of religious convictions and practices. This volume provides a compelling view of central aspects of cult and religion in the Roman Empire, among them the distinction between public and private cult, the complex interrelations between different religious traditions, their mutually entangled developments and expansions, and the diversity of regional differences, rituals, religious texts and artefacts. From about 2000 BCE onward, Egypt served as an important nexus for cultural exchange in the eastern Mediterranean, importing and exporting not just wares but also new artistic techniques and styles. Egyptian, Greek, and Roman craftsmen imitated one another’s work, creating cultural and artistic hybrids that transcended a single tradition. Yet in spite of the remarkable artistic production that resulted from these interchanges, the complex vicissitudes of exchange between Egypt and the Classical world over the course of nearly 2500 years have not been comprehensively explored in a major exhibition or publication in the United States. It is precisely this aspect of Egypt’s history, however, that Beyond the Nile uncovers. Renowned
scholars have come together to provide compelling analyses of the constantly evolving dynamics of cultural exchange, first between Egyptians and Greeks—during the Bronze Age, then the Archaic and Classical periods of Greece, and finally Ptolemaic Egypt—and later, when Egypt passed to Roman rule with the defeat of Cleopatra. Beyond the Nile, a milestone publication issued on the occasion of a major international exhibition, will become an indispensable contribution to the field. With gorgeous photographs of more than two hundred rare objects, including frescoes, statues, obelisks, jewelry, papyri, pottery, and coins, this volume offers an essential and inter-disciplinary approach to the rich world of artistic cross-pollination during antiquity.

Osiris, god of the dead, was one of ancient Egypt's most important deities. The earliest secure evidence for belief in him dates back to the fifth dynasty (c.2494-2345BC), but he continued to be worshipped until the fifth century AD. Following Osiris is concerned with ancient Egyptian conceptions of the relationship between Osiris and the deceased, or what might be called the Osirian afterlife, asking what the nature of this relationship was and what the prerequisites were for enjoying its benefits. It does not seek to provide a continuous or comprehensive account of Egyptian ideas on this subject, but rather focuses on five distinct periods in their development, spread over four millennia. The periods in question are ones in which significant changes in Egyptian ideas about Osiris and the dead are known to have occurred or where it has been argued that they did, as Egyptian aspirations for the Osirian afterlife took time to coalesce.
and reach their fullest form of expression. An important aim of the book is to investigate when and why such changes happened, treating religious belief as a dynamic rather than a static phenomenon and tracing the key stages in the development of these aspirations, from their origin to their demise, while illustrating how they are reflected in the textual and archaeological records. In doing so, it opens up broader issues for exploration and draws meaningful cross-cultural comparisons to ask, for instance, how different societies regard death and the dead, why people convert from one religion to another, and why they abandon belief in a god or gods altogether. This fascinating study of the mummy on display at the Getty Villa examines the funerary and burial practices of the Egyptians.

The Beautiful Burial in Roman Egypt
Art, Identity, and Funerary Religion
OUP Oxford

This important new study looks at the intersection of Greek and Egyptian art forms in the funerary sphere of Roman Egypt. A discussion of artistic change, cultural identity, and religious belief foregrounds the detailed analysis of more than 150 objects and tombs, many of which are presented here for the first time. In addition to the information it provides about individual works of art, supported by catalogue entries, the study explores fundamental questions such as how artists combine the iconographies and representational forms of different visual traditions, and why two distinct visual traditions were employed in Roman Egypt.

The Roman conquest of Italy in the Republican period (from c. 400 to 50 BC) led to widespread economic
changes in which the conquered Italians played an important role. Italy's Economic Revolution analyses the integration of Italy during this period and explores the interplay between economic activities and unification in its civic, legal, social, and cultural senses. On one hand, it investigates whether Italy became more integrated economically following the Roman conquest and traces the widely varying local reactions to the globalization of the Italian economy; on the other, it examines whether and how economic activities carried out by Italians contributed to the integration of the Italian peoples into the Roman framework. Throughout the Republican period, Italians were able to profit from the expansion of the Roman dominion in the Mediterranean and the new economic opportunities it afforded, which led to gradual changes in institutions, culture, and language: through overseas trade and commercial agriculture they had gained significant wealth, which they invested in the Italian landscape, and they were often ahead of Romans when it came to engagement with Hellenistic culture. However, their economic prosperity and cultural sophistication did not lead to civic equality, nor to equal opportunities to exploit the territories the Italians had conquered under Rome's lead. Eventually the Italians rose in rebellion against Rome in the Social War of 91-88 BC, after which they were finally granted Roman citizenship. This volume investigates not only whether and how economic interaction played a role in this civic integration, but also highlights the importance of Roman citizenship as an instrument of further economic, political, social, and cultural integration between Romans
In Excavations at the Seila Pyramid and Fag el-Gamous Cemetery, Kerry Muhlestein and team offer new information that will help shape thinking about the dawn of the pyramid age and life during cultural and religious change in Egypt’s Graeco-Roman Fayoum. This publication presents fascinating new findings on ancient Romano-Egyptian funerary portraits preserved in international collections. Once interred with mummified remains, nearly a thousand funerary portraits from Roman Egypt survive today in museums around the world, bringing viewers face-to-face with people who lived two thousand years ago. Until recently, few of these paintings had undergone in-depth study to determine by whom they were made and how. An international collaboration known as APPEAR (Ancient Panel Paintings: Examination, Analysis, and Research) was launched in 2013 to promote the study of these objects and to gather scientific and historical findings into a shared database. The first phase of the project was marked with a two-day conference at the Getty Villa. Conservators, scientists, and curators presented new research on topics such as provenance and collecting, comparisons of works across institutions, and scientific studies of pigments, binders, and supports. The papers and posters from the conference are collected in this publication, which offers the most up-to-date information available about these fascinating remnants of the ancient world.

A Companion to Ancient Egyptian Art presents a comprehensive collection of original essays exploring
key concepts, critical discourses, and theories that shape the discipline of ancient Egyptian art. • Winner of the 2016 PROSE Award for Single Volume Reference in the Humanities & Social Sciences • Features contributions from top scholars in their respective fields of expertise relating to ancient Egyptian art • Provides overviews of past and present scholarship and suggests new avenues to stimulate debate and allow for critical readings of individual art works • Explores themes and topics such as methodological approaches, transmission of Egyptian art and its connections with other cultures, ancient reception, technology and interpretation, • Provides a comprehensive synthesis on a discipline that has diversified to the extent that it now incorporates subjects ranging from gender theory to ‘X-ray fluorescence’ and ‘image-based interpretations systems’

Roman Egypt is a critical area of interdisciplinary research, which has steadily expanded since the 1970s and continues to grow. Egypt played a pivotal role in the Roman empire, not only in terms of political, economic, and military strategies, but also as part of an intricate cultural discourse involving themes that resonate today - east and west, old world and new, acculturation and shifting identities, patterns of language use and religious belief, and the management of agriculture and trade. Roman Egypt was a literal and figurative crossroads shaped by the movement of people, goods, and ideas, and framed by permeable boundaries of self and space. This handbook is unique in drawing together many different strands of research on Roman Egypt, in order to suggest both the state of knowledge in the field and the
possibilities for collaborative, synthetic, and interpretive research. Arranged in seven thematic sections, each of which includes essays from a variety of disciplinary vantage points and multiple sources of information, it offers new perspectives from both established and younger scholars, featuring individual essay topics, themes, and intellectual juxtapositions. Written with a mix of reverence, approachability, and deadpan wit by an actual mortician, Morbid Magic is the first multi-cultural guide to death spirituality and traditions from all over the world and from different historical eras. Discover the lore and magic of death, both on the physical and spiritual planes. Explore hands-on activities, spells, and prayers that will open your eyes to others' practices. Enjoy personal stories and anecdotes from modern people from a variety of cultures and religions. This fascinating book makes death a more approachable topic, and it helps you understand and utilize the profound wisdom of cultures around the globe. From Judaism in the Middle East to shamanism in East Asia, Morbid Magic presents an amazing, in-depth look at how the world deals with death. The wish to affiliate with a specific cultural, social, or ethnical group is as important today as it was in past societies, such as that of the ancient Egyptians. The same significance applies to the self-presentation of an individual within such a group. Although it is inevitable that we perceive ancient cultures through the lens of our time, place, and value systems, we can certainly try to look beyond these limitations. Questions of how the ancient Egyptians saw themselves and how individuals
tried to establish and thus present themselves in society are central pieces of the puzzle of how we interpret this ancient culture. This volume focuses on the topic of identity and self-presentation, tackling the subject from many different angles: the ways in which social and personal identities are constructed and maintained; the manipulations of culture by individuals to reflect real or aspirational identities; and the methods modern scholars use to attempt to say something about ancient persons. Building on the work of Ronald J. Leprohon, to whom this volume is dedicated, contributions in this volume present an overview of our current state of understanding of patterns of identity and self-presentation in ancient Egypt. The contributions approach various aspects of identity and self-presentation through studies of gender, literature, material culture, mythology, names, and officialdom.

This interdisciplinary study investigates the divine personas in the so-called magical hymns of the Greek magical papyri which, in a corpus usually seen as a significant expression of religious syncretism with strong Egyptian influence, were long considered to be the 'most authentically Greek' contribution. Fifteen hymns receive a line-by-line commentary focusing on religious concepts, ritual practice, language and style. The overarching aim is to categorise the nature of divinity according to its Greek or Egyptian elements, examining earlier Greek and Egyptian sources and religious-magical traditions in order to find textual or conceptual parallels. Are the gods of the magical hymns Greek or Egyptian in nature? Did the magical hymns originate in a
Greek or Egyptian cultural background? The book tries to answer these questions and to shed light on the religious plurality and/or fusion of the two cultures in the treatment of divinity in the Greek magical papyri. The Roman Empire had a rich and multifaceted visual culture, which was often variegated due to the sprawling geography of its provinces. In this remarkable work of scholarship, a group of international scholars has come together to find alternative ways to discuss the nature and development of the art and archaeology of the Roman provinces. The result is a collection of nineteen compelling essays—accompanied by carefully curated visual documentation, seven detailed maps, and an extensive bibliography—organized around the four major themes of provincial contexts, tradition and innovation, networks and movements, and local accents in an imperial context. Easy assumptions about provincial dependence on metropolitan models give way to more complicated stories. Similarities and divergences in local and regional responses to Rome appear, but not always in predictable places and in far from predictable patterns. The authors dismiss entrenched barriers between art and archaeology, center and provinces, even “good art” and “bad art,” extending their observations well beyond the empire’s boundaries, and examining phenomena, sites, and monuments not often found in books about Roman art history or archaeology. The book thus functions to encourage continued critical engagement with how scholars study the material past of the Roman Empire and, indeed, of imperial systems in general. The Oxford Dictionary of Late Antiquity is the first
comprehensive reference book covering every aspect of history, culture, religion, and life in Europe, the Mediterranean, and the Near East (including the Persian Empire and Central Asia) between the mid-3rd and the mid-8th centuries AD, the era now generally known as Late Antiquity. This period saw the re-establishment of the Roman Empire, its conversion to Christianity and its replacement in the West by Germanic kingdoms, the continuing Roman Empire in the Eastern Mediterranean, the Persian Sassanian Empire, and the rise of Islam. Consisting of over 1.5 million words in more than 5,000 A-Z entries, and written by more than 400 contributors, it is the long-awaited middle volume of a series, bridging a significant period of history between those covered by the acclaimed Oxford Classical Dictionary and The Oxford Dictionary of the Middle Ages. The scope of the Dictionary is broad and multi-disciplinary; across the wide geographical span covered (from Western Europe and the Mediterranean as far as the Near East and Central Asia), it provides succinct and pertinent information on political history, law, and administration; military history; religion and philosophy; education; social and economic history; material culture; art and architecture; science; literature; and many other areas. Drawing on the latest scholarship, and with a formidable international team of advisers and contributors, The Oxford Dictionary of Late Antiquity aims to establish itself as the essential reference companion to a period that is attracting increasing attention from scholars and students worldwide. In Individuals and Materials in the Greco-Roman Cults of
Isis Valentino Gasparini and Richard Veymiers present 26 studies with a focus on the individuals and groups which animated the diffusion and reception of the cults of Isis and other Egyptian gods throughout the Hellenistic and Roman worlds. Drawing from a rich corpus of art works, including sarcophagi, tomb paintings, and floor mosaics, Patrick R. Crowley investigates how something as insubstantial as a ghost could be made visible through the material grit of stone and paint. In this fresh and wide-ranging study, he uses the figure of the ghost to offer a new understanding of the status of the image in Roman art and visual culture. Tracing the shifting practices and debates in antiquity about the nature of vision and representation, Crowley shows how images of ghosts make visible structures of beholding and strategies of depiction. Yet the figure of the ghost simultaneously contributes to a broader conceptual history that accounts for how modalities of belief emerged and developed in antiquity. Neither illustrations of ancient beliefs in ghosts nor depictions of afterlife, these images show us something about the visual event of seeing itself. The Phantom Image offers essential insight into ancient art, visual culture, and the history of the image.

The Oxford Encyclopedia of Ancient Greece and Rome is the clearest and most accessible guide to the world of classical antiquity ever produced. This multivolume reference work is a comprehensive overview of the major cultures of the classical Mediterranean world--Greek, Hellenistic, and Roman--from the Bronze Age to the fifth century CE. It also covers the legacy of the classical
world and its interpretation and influence in subsequent centuries. The Encyclopedia brings the work of the best classical scholars, archaeologists, and historians together in an easy-to-use format. The articles, written by leading scholars in the field, seek to convey the significance of the people, places, and historical events of classical antiquity, together with its intellectual and material culture. Broad overviews of literature, history, archaeology, art, philosophy, science, and religion are complimented by articles on authors and their works, literary genres and periods, historical figures and events, archaeologists and archaeological sites, artists and artistic themes and materials, philosophers and philosophical schools, scientists and scientific areas, gods, heroes, and myths. Areas covered include: · Greek and Latin Literature · Authors and Their Works · Historical Figures and Events · Religion and Mythology · Art, Artists, Artistic Themes, and Materials · Archaeology, Philosophers, and Philosophical Schools · Science and Technology · Politics, Economics, and Society · Material Culture and Everyday Life
This book adopts a new approach to the classical world by focusing on ancient popular culture.
In The Egyptian Elite as Roman Citizens: Looking at Ptolemaic Private Portraiture Giorgia Cafici offers the analysis of private, male portrait sculptures as attested in Egypt between the end of the Ptolemaic and the beginning of the Roman Period.
A Companion to the Archaeology of the Roman Republic offers a diversity of perspectives to explore how differing approaches and methodologies can contribute to
a greater understanding of the formation of the Roman Republic. Brings together the experiences and ideas of archaeologists from around the world, with multiple backgrounds and areas of interest. Offers a vibrant exploration of the ways in which archaeological methods can be used to explore different elements of the Roman Republican period. Demonstrates that the Republic was not formed in a vacuum, but was influenced by non-Latin-speaking cultures from throughout the Mediterranean region. Enables archaeological thinking in this area to be made accessible both to a more general audience and as a valuable addition to existing discourse. Investigates the archaeology of the Roman Republican period with reference to material culture, landscape, technology, identity, and empire.

Against the background of questions on cultural identity and memory, this book offers an overview of the development of the cults of Isis in Hellenistic and Roman Egypt, often presenting new or unpublished material. This book applies modern theories of globalisation to the ancient Roman world, creating new understandings of Roman archaeology and history. This is the first book to intensely scrutinize the subject through a team of international specialists studying a wide range of topics, including imperialism, economics, migration, urbanism, and art.

Insights from anthropology, religious studies, biblical studies, sociology, classics, and Jewish studies are here combined to provide a cutting-edge guide to dress and religion in the Greco-Roman World and the Mediterranean basin. Clothing, jewellery, cosmetics, and
hairstyles are among the many aspects examined to show the variety of functions of dress in communication and in both establishing and defending identity. The volume begins by reviewing how scholars in the fields of classics, anthropology, religious studies, and sociology examine dress. The second section then looks at materials, including depictions of clothing in sculpture and in Egyptian mummy portraits. The third (and largest) part of the book then examines dress in specific contexts, beginning with Greece and Rome and going on to Jewish and Christian dress, with a specific focus on the intersection between dress, clothing and religion. By combining essays from over twenty scholars from different disciplinary backgrounds, the book provides a unique overview of different approaches to and contexts of dress in one volume, leading to a greater understanding of dress both within ancient societies and in the contemporary world.

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