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In *Reading Ancient Egyptian Poetry*, Richard Parkinson explores how ancient Egyptian poems have been read and perceived across the ages. Presents an innovative and theoretically-informed account of how the most famous ancient Egyptian poems have been read over 4,000 years. From a leading expert in the interpretation of ancient Egyptian literature. Explores the original experience of ordinary Egyptians enjoying the poems as well as their interpretation during the Middle Kingdom and up to modern times. Draws on recent discoveries in the British Museum archives to reconstruct the contexts of the poems.

This book is an up-to-date comprehensive resource on the names (scientific, English and vernacular) of the mammals of South Asia. This work is first of its kind that deals with explanation of names of mammals at the species and subspecies level.

Ancient Perspectives encompasses a vast arc of space and time—Western Asia to North Africa and Europe from the third millennium BCE to the fifth century CE—to explore mapmaking and worldviews in the ancient civilizations of Mesopotamia, Egypt, Greece, and Rome. In each society, maps served as critical economic, political, and personal tools, but there was little consistency in how and why they were made. Much like today, maps in antiquity meant very different things to different people. *Ancient Perspectives* presents an

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ambitious, fresh overview of cartography and its uses. The seven chapters range from broad-based analyses of mapping in Mesopotamia and Egypt to a close focus on Ptolemy's ideas for drawing a world map based on the theories of his Greek predecessors at Alexandria. The remarkable accuracy of Mesopotamian city-plans is revealed, as is the creation of maps by Romans to support the proud claim that their emperor's rule was global in its reach. By probing the instruments and techniques of both Greek and Roman surveyors, one chapter seeks to uncover how their extraordinary planning of roads, aqueducts, and tunnels was achieved. Even though none of these civilizations devised the means to measure time or distance with precision, they still conceptualized their surroundings, natural and man-made, near and far, and felt the urge to record them by inventive means that this absorbing volume reinterprets and compares.

This text traces British printmaking from its Netherlandish roots in the London of James I and Charles I through to the later decades of the century. Prints are discussed within the historical framework of Oliver Cromwell, William and Mary, Guy Fawkes's plot, the Civil War, the Popish Plot, the Glorious Revolution and the Battle of Boyne. While the catalogue covers every significant print in the period, the greatest masters, such as de Passe, Vosterman, Hollar, Barlow and Smith, are dealt with in detail. The author focuses on the role and influence of print publishers and sellers, and draws comparisons between the business of printmaking then and now, as well as documenting the careers of the most significant publishers.

A listing and analysis of 3106 references to the rhinoceros in

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books and articles.

A key publication on the British Museum's approach to the ethical issues surrounding the inclusion of human remains in museum collections and possible solutions to the dilemmas relating to their curation, storage, access management and display.

Without writing, there would be no records, no history, no books, and no emails. Writing is an integral and essential part of our lives; but when did it start? Why do we all write differently and how did writing develop into what we use today? All of these questions are answered in this Very Short Introduction. Starting with the origins of writing five thousand years ago, with cuneiform and Egyptian hieroglyphs, Andrew Robinson explains how these early forms of writing developed into hundreds of scripts including the Roman alphabet and the Chinese characters. He reveals how the modern writing symbols and abbreviations we take for granted today - including airport signage and text messaging - resemble ancient ones much more closely than we might think. 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 highly readable.

By examining their production practices in a variety of genres?including manuscript illustration, glass painting and staining, tapestry manufacture, portrait painting, and engraving?this book explores how Netherlandish artists

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migrating to England in the early modern period overcame difficulties raised by their outsider status. This study examines, for the first time in this context, the challenges of alien status to artistic production and the effectiveness of cooperation as a countermeasure. The author demonstrates that collaboration was chief among the strategies that these foreigners chose to secure a position in London's changing art market. Curd's exploration of these collaborations primarily follows Pierre Bourdieu's model of "establishment and challenger" in which dominance in a field of cultural production depends upon how much cultural, political, and economic capital can be accumulated and the effectiveness of the strategies used to confront competition. The analysis presented here challenges received opinion that a collaborative work is only a joint effort of artists working together on a single monument by demonstrating that the participation of patrons and middlemen can also shape the final appearance of a work of art. Furthermore, this book shows that the strategic use of collaboration served the goal of competition by helping to establish foreign artists in the London art market and suggests that their coping strategies have implications for the study of immigrant behaviors today.

In the winter of 1922-23 archaeologist Howard Carter and his wealthy patron George Herbert, the Fifth Earl of Carnarvon, sensationally opened the tomb of Tutankhamen. Six weeks later Herbert, the sponsor of the expedition, died in Egypt. The popular press went wild with rumours of a curse on those who disturbed the

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Pharaoh's rest and for years followed every twist and turn of the fate of the men who had been involved in the historic discovery. Long dismissed by Egyptologists, the mummy's curse remains a part of popular supernatural belief. Roger Luckhurst explores why the myth has captured the British imagination across the centuries, and how it has impacted on popular culture.

Tutankhamen was not the first curse story to emerge in British popular culture. This book uncovers the 'true' stories of two extraordinary Victorian gentlemen widely believed at the time to have been cursed by the artefacts they brought home from Egypt in the nineteenth century. These are weird and wonderful stories that weave together a cast of famous writers, painters, feted soldiers, lowly smugglers, respected men of science, disreputable society dames, and spooky spiritualists. Focusing on tales of the curse myth, Roger Luckhurst leads us through Victorian museums, international exhibitions, private collections, the battlefields of Egypt and Sudan, and the writings of figures like Arthur Conan Doyle, Rider Haggard and Algernon Blackwood. Written in an open and accessible style, this volume is the product of over ten years research in London's most curious archives. It explores how we became fascinated with Egypt and how this fascination was fuelled by myth, mystery, and rumour. Moreover, it provides a new and startling path through the cultural history of Victorian England and its colonial possessions.

Inspired by newly discovered antiquities of the ancient world exhibited in the museums of Europe and celebrated in the illustrated press of the day, the leading

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British history painters Sir Lawrence Alma-Tadema, Sir Edward Poynter and Edwin Long created a striking body of artworks in which archaeology was a prime focus. Of the growing community of historicist and classicist painters in mid-nineteenth century Britain, these artists expressed a passion for archaeological detail, and their aesthetic engagement with ancient material culture played a key role in fostering the enthusiasm for antiquity with wider audiences. *Painting Antiquity* explores the archaeological dimension of their paintings in detail, addressing how the relationship these artists had with ancient objects represented a distinctive and important development in the cultural reception of the past. The book also considers the inspiration for the movement defined as "archaeological genre painting," the artistic and historic context for this new style, the archaeological sources upon which the artworks were based, and the critical reception of the paintings in the world of Victorian art criticism. Alongside extensive visual evidence, rendered here in both striking color and black-and-white imagery, Stephanie Moser shows how this artistic practice influenced our understanding of ancient Egypt. Further, she argues that these paintings affected the development of archaeology as a discipline, revealing how the painters had an intense engagement with archaeology, representing artefacts in extraordinary detail and promoting the use of ancient material culture according to an aesthetic agenda. The issues raised by placing importance on concepts of beauty and decoration, over values such as rarity, function, or historical use continue to divide archaeologists and art

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historians in the present day. Ultimately, by demonstrating how the artistic dialogue with antiquity contributed to defining it, *Painting Antiquity* sheds important new light on the two-way exchanges between visual representations of the past and knowledge formation.

Taxonomy of Australian Mammals utilises the latest morphometric and genetic research to develop the most up to date and comprehensive revision of the taxonomy of Australian mammals undertaken to date. It proposes significant changes to the higher ranks of a number of groups and recognises several genera and species that have only very recently been identified as distinct. This easy to use reference also includes a complete listing of all species, subspecies and synonyms for all of Australia's mammals, both native and introduced as well as terrestrial and marine. This book lays a foundation for future taxonomic work and identifies areas where taxonomic studies should be targeted, not only at the species and subspecies level but also broader phylogenetic relationships. This work will be an essential reference for students, scientists, wildlife managers and those interested in the science of taxonomy.

During the early-20th century the leaders of the German Expressionism were also the greatest European printmakers of their day. This catalogue discusses and illustrates over 200 prints and 44 printed books, and includes the work of artists such as Bruecke, Kirchner and Heckel.

Snakes of the World: A Catalogue of Living and Extinct Species-the first catalogue of its kind-covers

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all living and fossil snakes described between 1758 and 2012, comprising 3,509 living and 274 extinct species allocated to 539 living and 112 extinct genera. Also included are 54 genera and 302 species that are dubious or invalid, resulting in reco

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