

The Colossal Statue Of Ramesses II Objects In Focus

The Discobolus or discus-thrower is a marvellous classical piece of sculpture that over time has come to mean different things to different people. Originally cast in bronze by the fifth-century BC sculptor Myron, the composition portraying an athlete preparing to throw his discus captures a moment of action perfectly: the tensed body looks as if it is merely pausing and about to burst into life at any moment. An enduring pattern of energy, Myron's statue of harmonious proportions is a fantastic representation of the athletic ideal and an embodiment of the male Greek body beautiful. Sadly, the original statue has long been lost; however, it was so admired by the Romans that numerous marble copies were made. This book tells the story of Myron's Discobolus both as an archaeological artefact and bearer of meaning. Focusing on the Townley Discobolus, the Roman marble copy excavated from Hadrian's Villa in Lazio, Italy, this illustrated introduction explores the history and significance of the statue - in both classical and modern times - in light of ancient discus throwing, Myron's other works, and the artistic, intellectual and philosophical context of the Greek world.

"Sphinxes are legion in Egypt—what is so special about this one? . . . We shall take a stroll around the monument itself, scrutinizing its special features and analyzing the changes it experienced throughout its history. The evidence linked to the statue will enable us to trace its evolution . . . down to the worship it received in the first centuries of our own era, when Egyptians, Greeks, and Romans mingled together in devotion to this colossus, illustrious witness to a past that was already more than two millennia old."—from the Introduction

The Great Sphinx of Giza is one of the few monuments from ancient Egypt familiar to nearly everyone. In a land where the colossal is part of the landscape, it still stands out, the largest known statue in Egypt. Originally constructed as the image of King Chephren, builder of the second of the Great Pyramids, the Sphinx later acquired new fame in the guise of the sun god Harmakhis. Major construction efforts in the New Kingdom and Roman Period transformed the monument and its environs into an impressive place of pilgrimage, visited until the end of pagan antiquity. Christiane Zivie-Coche, a distinguished Egyptologist, surveys the long history of the Great Sphinx and discusses its original appearance, its functions and religious significance, its relation to the many other Egyptian sphinxes, and the various discoveries connected with it. From votive objects deposited by the faithful and inscriptions that testify to details of worship, she reconstructs the cult of Harmakhis (in Egyptian, Har-em-akhet, or "Horus-in-the-horizon"), which arose around the monument in the second millennium. "We are faced," she writes, "with a religious phenomenon that is entirely original, though not unique: a theological reinterpretation turned an existing statue into the image of the god who had been invented on its basis." The coming of Christianity ended the Great Sphinx's religious role. The ever-present sand buried it, thus sparing it the fate that overtook the nearby pyramids, which were stripped of their stone by medieval builders. The monument remained untouched, covered by its desert blanket, until the first excavations. Zivie-Coche details the archaeological activity aimed at clearing the Sphinx and, later, at preserving it from the corrosive effects of a rising water table.

An enormously important book, taking the form of a journey through Egypt from north to south, describing all of the ancient monuments and contemporary life of the time

Nicholas Reeves's radical interpretation of a revolutionary king—now available in paperback. One of the most compelling and controversial figures in ancient Egyptian history, Akhenaten has captured the imagination like no other Egyptian pharaoh. Much has been written about this strange, persecuted figure, whose depiction in effigies is totally at odds with the traditional depiction of the Egyptian ruler-hero. Akhenaten sought to impose upon Egypt and its people the worship of a single god—the sun god—and in so doing changed the country in every way. In *Akhenaten*, Nicholas Reeves presents an entirely new perspective on the turbulent events of Akhenaten's seventeen-year reign. Reeves argues that, far from being the idealistic founder of a new faith, the Egyptian ruler cynically used religion for political gain in a calculated attempt to reassert the authority of the king and concentrate all power in his hands. Backed by abundant archaeological and documentary evidence, Reeves's narrative also provides many new insights into questions that have baffled scholars for generations—the puzzle of the body in Tomb 55 in the Valley of the Kings; the fate of Nefertiti, Akhenaten's beautiful wife; the identity of his mysterious successor, Smenkhkare; and the theory that Tutankhamun, Akhenaten's son and heir to the throne, was murdered.

Presents a collection of critical essays on the works of African American poets of the late twentieth century to the newly established and emerging voices of today, including, Maya Angelou, Lucille Clifton, Rita Dove, and more.

Encompasses the research of over 350 of the world's leading Egyptologists

The Colossal Statue of Ramesses II British Museum Publications Limited

This study provides an analysis of more than 60 statues and fragments depicting the god Amun and his consorts which Tutankhamun, Ay, and/or Horemhab commissioned to replace those destroyed by the "heretic pharaoh" Akhenaten. Reign.

On the drawings executed by the artist during the archaeological campaign in Egypt, funded in 1828 by the King of France and the Grand Duke of Tuscany, which commenced the study of Egyptology.

This *Element* offers a new approach to ancient Egyptian images informed by interdisciplinary work in archaeology, anthropology, and art history. Sidestepping traditional perspectives on Egyptian art, the *Element* focuses squarely on the ontological status of the image in ancient thought and experience. To accomplish this, section 2 takes up a number of central Egyptian terms for images, showing that a close examination of their etymology and usage can help resolve long-standing question on Egyptian imaging practices. Section 3 discusses ancient Egyptian experiences of materials and manufacturing processes, while section 4 categorizes and discusses the different purposes and functions for which images were created. The *Element* as a whole thus offers a concise introduction to ancient Egyptian imaging practices for an interdisciplinary readership, while at the same introducing new ways of thinking about familiar material for the Egyptological reader.

Masterpieces of Ancient Egypt is the first illustrated guide to the highlights of the British Museum's wonderful collection. It features over 180 of the most stunning and important Egyptian and Sudanese artefacts in the Museum, including not only internationally famous items such as the Rosetta Stone, but also a wealth of lesser-known but equally significant or beautiful pieces. The objects are arranged in chronological order, beginning with the earliest predynastic pots and figurines, and continuing through the three thousand year rule of the Pharaohs, right up to Roman Egypt and the Coptic Christian period.

With the help of Egyptologists Collier and Manley, museum-goers, tourists, and armchair travelers alike can gain a basic knowledge of the language and culture of ancient Egypt. Each chapter introduces a new aspect of hieroglyphic script and

encourages acquisition of reading skills with practical exercises. 200 illustrations.

A poetry broadside letterpress printed as a commission in Centaur metal type with the "My name is Ozymandias ..." line across the page in larger size Imprint Shadow (in large and small caps). "Of | stone" is set in white Gill Sans Light Shadowed on the top right, and a line of red rules separates the text of the poem from the colophon.

The crash of Pharaoh's colossal statue into a throng of worshippers brings the festival of the good god Ptah of Memphis to a sudden, bloody end. Prince Khaemwaset, the High Priest, barely escapes with his life. He finds clues in the wreckage that show that the disaster was deliberately set. Now he is confronted with questions that grow more alarming with every answer he finds as the great temple of Ptah is rocked by a chilling series of murders. Increasingly entangled in clues that lead to even more mysteries, convinced that the gods themselves are taking a hand in the disaster, he appeals to Pharaoh for help and is sent a powerful ally in his eldest brother Hori, Egypt's Crown Prince, whose intelligence, courage and cunning are offset by a devastating bluntness. The brothers fight against time as they try to unravel the mystery, knowing that there is more at stake than treasure, and the forfeit is greater than a man's life: Something great and terrible is stirring, something hidden deep within the temple, something they must find and bring into the light before those who walk in darkness take it and turn it to evil.

Throughout history we have had leaders and followers. Naturally one cannot work without the other, but most if not all of the time, history remembers the leaders, the revolutionaries, erstwhile the followers are mere footnotes. Military commanders lead thousands of their men in the vicious battle. Their flourishes speech prior to the battle, inspired thousands of their men in the battlefield, which is still invoked by various historians. In this book we would be exploring the lives of 50 most brilliant Military Leaders of all times. Their cunning, their audaciousness and sheer brilliance will come to the forefront. They come but once in a lifetime, and in that lifetime they, albeit through the unpleasant act of war rise above the rest and rightly or wrongly leave their mark on human civilization.

Here, adequately presented for the first time in English, is the fascinating story of a splendid culture that flourished thirty-five hundred years ago in the empire on the Nile: kings and conquests, gods and heroes, beautiful art, sculpture, poetry, architecture. Significant archeological discoveries are constantly being made in Egypt. In this revision Professor Steele has rewritten whole chapters on the basis of these new finds and offers several new conclusions to age-old problems.

No study of the modern exploration of ancient Egypt is complete without the extraordinary work of Giovanni Belzoni. Once a circus strongman, trained as an engineer, he spent many years abroad in Egypt and Nubia studying the ancient ruins and shipping antiquities back to Europe. Though once considered a tomb robber, recent re-evaluations of Belzoni have given him credit for his remarkably keen powers of observation and, for his time, careful excavation methods and recording. A larger-than-life character, Belzoni was a true adventurer-explorer during a time of nationalist competition between the European powers for the best antiquities. This exciting and detailed account of his two journeys to Egypt and Nubia is a treasure of Egyptology. For the first time, this long out-of-print volume is available as an affordable, well-formatted book for e-readers and smartphones. Be sure to LOOK INSIDE by clicking the cover above or download a sample.

In *Visualizing Coregency*, Lisa Saladino Haney presents both a comprehensive accounting of the evidence for coregency during Egypt's 12th Dynasty and a detailed analysis of the full corpus of royal statuary attributed to Senwosret III and Amenemhet III.

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.

Nefertari, the favorite queen of Rameses II, was buried about 3,200 years ago in the most exquisitely decorated tomb in Egypt's Valley of the Queens. Discovered in 1904 by Italian explorer Ernesto Schiaparelli, the tomb had deteriorated to a disastrous extent when emergency consolidation began in 1986. The six-year conservation project of the GCI and the Egyptian Antiquities Organization was completed in 1992. In this fascinating exploration of the tomb, John McDonald takes the reader through each chamber, describing the hieroglyphic messages depicted in the brilliant wall paintings and discussing the images within the context of Egyptian beliefs. He also offers insights into the life of Nefertari, the development and symbolism of royal tombs, and the construction and decoration of the tombs. *House of Eternity* is illustrated with historic black-and-white images and more recent color photographs that reveal the vibrant beauty of the wall paintings. In November 1995 the tomb was reopened to the public. Because of the potential for damage and deterioration to the fragile wall paintings caused by increased humidity, carbon dioxide, and microbiological activity introduced by visitors to the tomb, the number permitted to enter daily is strictly controlled by the Egyptian authorities. This book results from a desire of the GCI to enrich visitors' experience by providing a detailed descriptive walk-through of the tomb while conveying a strong message regarding the need for conservation and continuous monitoring to ensure the long-term survival of the tomb's paintings. Visitors to the tomb and the armchair traveler alike will find *House of Eternity* to be an excellent resource for understanding Nefertari's journey to the afterlife and for appreciating the extraordinary depictions of that journey on the walls of Nefertari's tomb.

A scholarly assessment of the long-term reign of Ramses II, updated to include a lavish array of photographs, places his life against a historical backdrop while offering insight into his contributions as a military leader, motivator of art and architecture, and perpetrator of unprecedented record-keeping practices.

Richard A. Fazzini has inspired and mentored many scholars of Egyptology through his tireless efforts as curator and then chairman of the Brooklyn Museum's Department of Egyptian, Classical and Ancient Middle Eastern Art (ECAMEA); field archaeologist of the Pricinct of Mut at Karnak; scholar; and teacher, The 35 contributions to this volume in his honor represent the variety of Professor Fazzini's own research interests namely in ancient Egyptian art, religious iconography, and archaeology, particularly of the New Kingdom, Third Intermediate Period, and Late Period. Reflections on Professor Fazzini's scholarship and teaching are accompanied by an extensive bibliography of his works. Warrior, mighty builder, and statesman, over the course of his 67-year-long reign (1279-1212 BCE), Ramesses II achieved more than any other pharaoh in the three millennia of ancient Egyptian civilization. Drawing on the latest research, Peter Brand reveals Ramesses the Great as a gifted politician, canny elder statesman, and tenacious warrior. With restless energy, he fully restored the office of Pharaoh to unquestioned levels of prestige and authority, thereby bringing stability to Egypt. He ended almost seven decades of warfare between Egypt and the Hittite Empire by signing the earliest international peace treaty in recorded history. In his later years, even as he outlived many of his own children and grandchildren, Ramesses II became a living god and finally, an immortal legend. With authoritative knowledge and colorful details Brand paints a compelling portrait of this legendary Pharaoh who ruled over Imperial Egypt during its Golden Age.

Everyone has heard of Ramesses the Great - but what is the truth behind the legend? Joyce Tyldesley's lively book explores the life and times of Egypt's greatest king. Ramesses II was the archetypal Egyptian pharaoh: a mighty warrior, an extravagant builder and the father of scores of children. His monuments and image were to be found in every corner of the Egyptian empire. This is his amazing story.

A fascinating look at the artistically productive reign of Hatshepsut, a female pharaoh in ancient Egypt

Made from Bronze with eyes inlaid with glass pupils set in metal rings, the 'Meroe Head' is a magnificent portrait of Julius Caesar's great nephew and adopted heir Augustus (63 BC-AD 14). Once forming part of a statue of Rome's revered first true emperor - one of many such statues that were erected in Egyptian towns - the head was violently separated from the body and carried away in triumph by ancient Meroitic tribesman shortly after its creation. For nearly two millennia it remained buried in front of a temple in their capital city of Meroe (modern Sudan), so that worshippers ritually had to trample the face of the supreme leader of Rome. The head was recovered in 1910 and, remarkably well preserved, is one of the British Museum's most treasured objects. This book reveals the significance of the head in light of Augustus' rise to power and the role of portraits in the Roman world. Accompanied by a series of new photographs that highlight the wonderful, dramatic qualities of the head, this is an absorbing introduction about a portrait which was made as a continuous reminder of the all-embracing power of Rome, yet whose fate is a graphic illustration of resistance to its rule.

Retrieved from the mortuary temple of Ramesses at Thebes by Giovanni Belzoni in 1816, the Colossal Statue of Ramesses became among the most famous objects in the British Museum.

Based on her exploration of the British Museum's world-famous collection of Egyptian antiquities, this pioneering study reveals the powerful role of museums in shaping our understanding of science, culture, and history.

This sumptuously illustrated book is a wonderful introduction to the enormous and varied legacy of ancient Egypt.

Created to accompany one of the greatest loan exhibitions ever to have been mounted from the collections of the British Museum, *Eternal Egypt* illustrates the development and achievements of ancient Egyptian art over a period of more than 3,000 years. Almost all of the artifacts have been drawn from the Museum's permanent exhibitions; many are among the finest examples of their kind to have survived from antiquity. Handsomely produced, this book reveals these objects--including sculpture, relief, papyri, hieroglyphic writing, jewelry, painting, cosmetic objects, and items of funerary equipment--as a means of extraordinary artistic expression rather than simply as historical documents. The book and the exhibit, which will travel to eight U.S. cities over the course of three years, provide a remarkable opportunity to explore the creative genius of one of the world's most extraordinary civilizations. *Eternal Egypt* features the unique and innovative aspects of art from each period, as well as characteristic styles, forms, and genres. Edna Russmann, one of the world's leading authorities on ancient Egyptian art and curator of the exhibition, offers a wide-ranging and authoritative introductory essay that covers archaism, portraiture, and stylistic innovation in Egyptian art. The text also relates the history of the British Museum collection of Egyptian antiquities, showing how these exquisite art works came together. Each piece in the exhibition is given a separate explanatory entry in the book. With its superb color photographs and accessible yet informative text, *Eternal Egypt* marks a substantial step forward in scholarly understanding of its subject, embodying the results of the very latest research and containing many new and original insights and observations. It will be a must read for anyone with a passion for ancient Egypt. Published in association with the American Federation of Arts by arrangement with the British Museum Press

The Gayer-Anderson Cat has been one of the most admired objects at the British Museum since its arrival in 1947. A superb example of ancient metal craftsmanship, its elegant form, gold jewellery and elaborate necklace with solar symbols encapsulate for many the mysterious nature of Egyptian religion. This book presents a detailed description of the Cat, illustrated by outstanding new photography, as well as a discussion of its possible meaning and role in ancient times. Surprising new finds from scientific analyses are presented for the first time, shedding light on the Cat's somewhat traumatic modern history, from its acquisition by the British Army major and avid antiques collector John Gayer-Anderson to its donation to the British Museum.

The Middle Kingdom (ca. 2030–1650 B.C.) was a transformational period in ancient Egypt, during which older artistic conventions, cultural principles, religious beliefs, and political systems were revived and reimagined. *Ancient Egypt Transformed* presents a comprehensive picture of the art of the Middle Kingdom, arguably the least known of Egypt's three kingdoms and yet one that saw the creation of powerful, compelling works rendered with great subtlety and sensitivity. The book brings together nearly 300 diverse works—including sculpture, relief decoration, stelae, jewelry, coffins, funerary objects, and personal possessions from the world's leading collections of Egyptian art. Essays on architecture, statuary, tomb and temple relief decoration, and stele explore how Middle Kingdom artists adapted forms and iconography of the Old Kingdom, using existing conventions to create strikingly original works. Twelve lavishly illustrated chapters, each with a scholarly essay and entries on related objects, begin with discussions of the distinctive art that arose in the south during the early Middle Kingdom, the artistic developments that followed the return to Egypt's traditional capital in the north, and the renewed construction of pyramid complexes. Thematic chapters devoted to the pharaoh, royal women, the court, and the vital role of family explore art created for different strata of Egyptian society, while others provide insight into Egypt's expanding relations with foreign lands and the themes of Middle Kingdom literature. The era's religious beliefs and practices, such as the pilgrimage to Abydos, are revealed through magnificent objects created for tombs, chapels, and temples. Finally, the book discusses Middle Kingdom archaeological sites, including excavations undertaken by the Metropolitan Museum over a number of decades. Written by an international team of respected Egyptologists and Middle Kingdom specialists, the text provides recent scholarship and fresh insights, making the book an authoritative resource.

Using the Homeric epics as a guide, the reader is presented with a cultural history of warriors and warfare in Early Greece: from the chariot-borne soldiers of the Mycenaean palaces to the seaborne raiders of women and cattle of the Dark Age; from the men of bronze who helped assert Egyptian sovereignty, down to the battles of Thermopylae and Salamis. Along the way, a number of detailed issues are considered, including the proper place of the Greek hoplite in the history of the Eastern Mediterranean, the possible origins of the Argive shield, developments in naval warfare, and the activities of Greek mercenaries. Written for an audience of serious students and specialists alike, *'Henchmen of Ares'* offers a detailed treatment of the relevant sources, with extensive bibliographic notes.

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'

The temples of Abu Simbel have fascinated travelers since they became known to the Western world in the nineteenth century. And since the 1960s when the rising waters created by the Aswan High Dam threatened to engulf the site, visitors' imaginations have been captivated by the elaborate international rescue operation, described by the author as "a great moment that no one will ever forget: the most advanced technology of the twentieth century was used to save one of the most amazing achievements of a civilization that preceded it by 3,300 years." Special features of this book include: Bilingual edition in English and Arabic; Brief, clear history of the ancient kingdom of Nubia and its relationship with Egypt; Description and explanation of the High Dam project - a modern national project on the scale of the pyramids themselves; Extensive details of the salvage operation of the temples at Abu Simbel; An informative biography of Ramesses II, including information regarding his massive building programs, military campaigns, and his family affairs; and Detailed descriptions of the artistic highlights in both the southern temple, dedicated to Ramesses himself, and the northern temple, dedicated to his great queen, Nefertari.

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