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Design. I beaded these
genuine lapis lazuli stones
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fired glass on metal pendant
from Isle of Skye by Samara.
The latter is a wonderful
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Topboeken
Ultramarine is a deep blue
color pigment which was
originally made by grinding
lapis lazuli into a powder.
The name comes from the
Latin ultramarinus,

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literally "beyond the sea", because the pigment was imported into Europe from mines in Afghanistan by Italian traders during the 14th and 15th centuries. Ultramarine was the finest and most expensive blue used

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by Renaissance painters. It was often used for the robes of the Virgin Mary, and symbolized holiness and humility. It remained an extremely

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Ultramarine - Wikipedia

With the glaze characterized by the hue with the presence of mind, lapis lazuli

prepared three colors of the candy gray although being fascinating. Size: About long side 29cm narrow side

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21cm height 3? Material:
Ceramics The correspondence
right or wrong Oven X
Microwave oven Washing-up
washing machine [builder
introduction] A pottery of
the ?? (???) firing based in
Yokkaichi-shi, Mie.

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L(lapis lazuli)\uff5c\u548c

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explosive when heated •

Lapis lazuli is not a
mineral, but a

microcrystalline rock

composed mainly of

Kindle File Format Lapis

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Lapis lazuli is not a mineral, but a microcrystalline rock composed mainly of the mineral lazurite, with some pyrite and white calcite •
Denim lapis is a type of lapis

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"This book examines the history of the first glass, from its early sporadic occurrence, through the height of its production in

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the late second millennium BC, to its disappearance at the end of that millennium. It draws on an exceptionally wide range of sources including ancient texts detailing recipes and trade in glass, iconographic

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depictions in tombs and temples, archaeological excavation of the most important sites [including Amarna and Qantir], and the description of the glass objects themselves. The area covered includes the heart

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of glassmaking and use in
Egypt and the Near East, and
to a lesser extent those
areas were [sic] glass might
have been traded, for
example the Levant and the
Mycenaean Aegean. It also
considers the life of the

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glassmaker, his or her place
in society and relationship
to other industries"--P. [4]
of cover.

This is the first systematic
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making in the late
craftsmanship of the
Sumerians, Babylonians, and
Assyrians in ancient
Mesopotamia, covering the
period ca. 8000-300 B.C.E.
As creators of some of the
earliest farming and urban

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communities known to us, these people were among the first pioneers of many crafts and skills that remain fundamental to modern ways of life. Many of the raw materials for crafts had to be imported from outside

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the river valley of the
Tigris and Euphrates,
providing an unusually
sensitive indicator of the
commercial and cultural
contacts of Mesopotamia. In
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the inscription found at
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dockets from Dur-Katlimmu

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are re-examined, distinguishing a court ruling concerning theft, agreements regarding mortgage, guarantee, indemnity, barley and silver loans, and the particular nsk-loan. Next are examined

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"cadastral" reports from Idumaea, some inscriptions from Hellenistic times, a divorce bill from the Roman period, several Palmyrene dedications, epitaphs, and honorific inscriptions, as well as some Hatraean texts,

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mainly related to Adiabene.
Finally, Mercionism is
considered as background of
a saying on "two gods,"
ascribed to Rabbi Hiyya bar
Abba. Like in the preceding
volumes of Studies, detailed
indexes list the

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"In The Meaning of Color in
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for colors in the Akkadian
language (c. 2500-500 BCE).

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By combining philological analysis with the technical investigation of materials, she debunks the misconception that people in Mesopotamia had a limited sense of color and convincingly positions the

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development of Akkadian
color language as a
corollary of the history of
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which technological,

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historical, geological,
chemical, and cultural
aspects of the study of
ancient glass are combined.

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how this unique material was
invented some 4,500 years
ago and considers the

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ritual, social, economic,
and political contexts of
its development. The book
also provides an in-depth
consideration of glass as a
material, the raw materials
used to make it, and its
wide range of chemical

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compositions in both the East and the West from its invention to the seventeenth century AD. Julian Henderson focuses on three contrasting archaeological and scientific case studies: Late Bronze Age glass, late

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Hellenistic-early Roman
glass, and Islamic glass in
the Middle East. He
considers in detail the
provenances of ancient glass
using scientific techniques
and discusses a range of
vessels and their uses in

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Using a combination of historical, archaeological, and scientific techniques is not an uncommon practice in archaeological interpretation. Rarely

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found, however, are more
overt critical
considerations of how these
data relate to each other,
or explicit attempts at
demonstrating successful
strategies for these kinds
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research. The authors in this volume provide such a critical consideration, examining a wide range of cultures, time periods, and materials to demonstrate the diversity of approaches to these types of analyses.

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Case studies include such examples as the ideology of flint knives in ancient Egypt, meaning of Cuneiform glass texts, and urban archaeology in Sheffield. This volume is particularly noteworthy because it offers

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for defining chronology and delineating the level of interactions of neighbouring societies. These fourteen papers, arising from a conference held in Oxford in September 2000, take the approach that technology

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Age to the Late Bronze Age
(1650-1150 BC), a period
when many technological
innovations appear for the
first time.

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presents an extensive, up-to-

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region was in fact a rich and complex civilization, responsible for the invention of the dictionary and laying the foundations of modern science. This book explores all key aspects of the development of this

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Comprehensive and
accessible, this book will
be an indispensable resource
for anyone studying the
period.

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