This book arose from the recognition, early in my graduate career, that Egyptian art in Rome was far more complex that it was usually given credit for at that time. My focus then was Roman wall painting, particularly that of the so-called Third Pompeian Style, which incorporates Egyptian motifs. Egyptian material depicted in Roman fresco became the subject of my Ph.D. dissertation, completed in 2015 and immediately made available online in unpublished form. Yet the dissertation made clear to me – as did new scholarship that emerged during my graduate studies, discussed in the introduction – that there was much more to be done. Far more than just wall painting was implicated in my theory that Romans used Egyptian material as highly prized collectibles. Rather, a great range of objects needed to be taken into account: from those made in Egypt to those made elsewhere, from wall painting to jewelry, textiles, and sculpture. And so this book project was born. Some principles outlined in the dissertation are certainly present here, but the arguments are new, the scope vastly expanded and, indeed, shifted from the rather limited fresco corpus treated in the dissertation. The focus here on trade and triumph, as well as on sculpture as a special genre, are part of an attempt in this book to explore the mechanisms and mindsets that marked Roman collecting of Egyptian art – as well as the ways that this topic has been studied in the scholarship so far. This emphasis on structures, including our own structures of knowledge-making, has made this book a very different study from the pointed, specific work of the dissertation that started me on this path.

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