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Ten Perfume Myths That Aren’t True. 29th August 2019 / Journal / by emmanuelle. We’ve rounded up the top 10 perfume myths that we all think to be true, explained by our expert nose. 1 PERFUME EXPIRES. If you look at the box, you’ll see perfume doesn’t come with an expiry date because they don’t technically ‘go off’. What you can find however is that some perfumes, especially ...

Ten Perfume Myths That Aren’t True - Experimental Perfume Club

Fragrance Description: This is an unforgettably gorgeous yet subtle perfume inspired by clean sheets and a swath of sun-warmed skin. It contains notes of jasmine petals, pink lotus, and tiger orchid that delicately intertwine with clean white musk and warm white cedarwood. All Ellis Brooklyn perfumes are vegan and PETA-certified cruelty-free. About the Fragrance: The bestselling, award-winning ...

MYTH Eau de Parfum - Ellis Brooklyn | Sephora

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Beauty Products: Fragrances

Myth #3: Perfume Lasts Forever. Just like your makeup, your perfume has an expiration date, and it’s probably shorter than you think. If you’ve got some bottles of perfume lingering around from several years ago, it’s time to clear them out. The scents have likely been compromised by now. Perfume has three worst enemies: light, heat, and humidity. All three greatly affect the life span ...

3 Myths About Perfume We All Believe But Aren’t True - Verily

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Using archaeological, epigraphic, and literary sources; and incorporating current scholarly theories, this volume will serve as an excellent companion to any introduction to Greek mythology, showing a side of the Greek gods to which most students are rarely exposed. Detailed enough to be used as a quick reference tool or text, and providing a readable account focusing on the oldest, most widespread, and most interesting religious practices of the ancient Greek world in the Archaic and Classical periods, Ancient Greek Cults surveys ancient Greek religion through the cults of its gods and goddesses, heroes and heroines. Jennifer Larson conveniently summarizes a vast amount of material in many languages, normally inaccessible to undergrad students, and explores, in detail, the variety of cults celebrated by the Greeks, how these cults differed geographically, and how each deity was conceptualized in local cult titles and rituals. Including an introductory chapter on sources and methods, and suggestions for further reading this book will allow readers to gain a fresh perspective on Greek religion.

After enjoying years as a popular journalist and poet, intellectual and freethinker Gerald Massey turned his vast studies in the field of Egyptology into A Book of the Beginnings, a bold statement that the origin of all civilization lays in ancient Egypt. His assertions, radical at the time—indeed, almost a century before the discovery of three-million-year-old human remains in Africa—resonate loudly today, when molecular biology is making corresponding discoveries alongside the still-raging creation-versus-evolution controversy. In Volume II, Massey intelligently argues an Egyptian origin for Biblical symbology, lexicography, and mythology. Here, he not only asks if the oldest Jewish and Christian axioms were really born on the banks of the Nile, he offers a stalwart and profound “Yes!” British author GERALD MASSEY (1828-1907) published works of poetry, spiritualism, Shakespearean criticism, and theology, but his best-known works are in the realm of Egyptology, including The Natural Genesis and Ancient Egypt: The Light of the World.

With a clear comparative approach, this volume brings together for the first time contributions that cover different periods of the history of ancient pharmacology, from Greek, Byzantine, and Syrian medicine to the Rabbinic-Talmudic medical discourses. This collection opens up new synchronic and diachronic perspectives in the study of the ancient traditions of recipe-books and medical collections. Besides the highly influential Galenic tradition, the contributions will focus on less studied Byzantine and Syrian sources as well as on the Talmudic tradition, which has never been systematically investigated in relation to medicine. This inquiry will highlight the overwhelming mass of information about drugs and remedies, which accumulated over the centuries and was disseminated in a variety of texts belonging to distinct cultural milieus. Through a close analysis of some relevant case studies, this volume will trace some paths of this transmission and transformation of pharmacological knowledge across cultural and linguistic boundaries, by pointing to the variety of disciplines and areas of expertise involved in the process.

This study examines how cities have become an area of significant historical debate about late antiquity, challenging accepted notions that it is a period of dynamic change and reasserting views of the era as one of decline and fall.

The significance of food and feasting to Pre-Columbian Mesoamerican cultures has been extensively studied by archaeologists, anthropologists and art historians. Foodways studies have been critical to our understanding of early agriculture, political economies, and the domestication and management of plants and animals. Scholars from diverse fields have explored the symbolic complexity of food and its preparation, as well as the social importance of feasting in contemporary and historical societies. This book unites these disciplinary perspectives — from the social and biological sciences to art history and epigraphy — creating a work comprehensive in scope, which reveals our increasing understanding of the various roles of foods and cuisines in Mesoamerican cultures. The volume is organized thematically into three sections. Part 1 gives an overview of food and feasting practices as well as ancient economies in Mesoamerica. Part 2 details ethnographic, epigraphic and isotopic evidence of these practices. Finally, Part 3 presents the metaphorical value of food in Mesoamerican symbolism, ritual, and mythology. The resulting volume provides a thorough, interdisciplinary resource for understanding, food, feasting, and cultural practices in Mesoamerica.

This volume is an accessible yet in-depth narratological study of Euripides’ Alcestis - the earliest extant play of Euripides and one of the most experimental masterpieces of Greek tragedy, not only standing in place of a satyr-play but also preserving at least some of its typical features. Commencing from the widely-held view, so lamentably ignored within the domain of Classics, that a narratology of drama should be predicated upon the notion of narrative as verbal, as well as visual, rendition of a story, this unique volume contextualizes the play in terms of its reception by the original audience, locating the intricate narrative tropes of the plot in the dynamics of fifth-century Athenian mythology and religion.

A comprehensive overview of ancient ambers, the only such book in English, is now revised. First published in 2012, this catalogue presents fifty-six Etruscan, Greek, and Italic carved ambers from the Getty Museum’s collection—the second largest body of this material in the United States and one of the most important in the world. The ambers date from about 650 to 300 BC. The catalogue offers full description of the pieces, including typology, style, chronology, condition, and iconography. Each piece is illustrated. The catalogue is preceded by a general introduction to ancient amber (which was also published in 2012 as a stand-alone print volume titled Amber and the Ancient World). Through exquisite visual examples and vivid classical texts, this book examines the myths and legends woven around amber—its employment in magic and medicine, its transport and carving, and its incorporation into jewelry, amulets, and other objects of prestige. This publication highlights a group of remarkable amber carvings at the J. Paul Getty Museum.

A precious commodity since ancient times, the powerful presence of perfume lies not in the fragrance alone, as you’ll discover after spending just a few minutes with the beautiful new reference to the regal world of antique and vintage perfume bottles. –Each of the bottles in this book (which includes commercial successes such as Avon and Coty, and high-end spectacles including Chanel No. 5 and Lalique) is represented in a stunning color photos, accompanied by recent auction and realized pricing, plus, production information to assist the accurate identification of these containers.

Of all the plants men have ever grown, none has been praised and denounced as often as marihuana (Cannabis sativa). Throughout the ages, marihuana has been extolled as one of man’s greatest benefactors and cursed as one of his greatest scourges. Marihuana is undoubtedly a herb that has been many things to many people. Armies and navies have used it to make war, men and women to make love. Hunters and fishermen have snared the most ferocious creatures, from the tiger to the shark, in its herculean weave. Fashion designers have dressed the most elegant women in its supple knit. Hangmen have snapped the necks of thieves and murderers with its fiber. Obstetricians have eased the pain of childbirth with its leaves. Farmers have crushed its seeds and used the oil within to light their lamps. Mourners have thrown its seeds into blazing fires and have had their sorrow transformed into blissful ecstasy by the fumes that filled the air. Marihuana has been known by many names: hemp, hashish, dagga, bhang, loco weed, grass—the list is endless. Formally christened Cannabis sativa in 1753 by Carl Linnaeus, marihuana is one of nature’s hardiest specimens. It needs little care to thrive. One need not talk to it, sing to it, or play soothing tranquil Brahms lullabies to coax it to grow. It is as vigorous as a weed. It is ubiquitous. It flourishes under nearly every possible climatic condition.

From its ancient incarnation as a song to recent translations in modern languages, Homeric epic remains an abiding source of inspiration for both scholars and artists that transcends temporal and linguistic boundaries. The Cambridge Guide to Homer examines the influence and meaning of Homeric poetry from its earliest form as ancient Greek song to its current status in world literature, presenting the information in a synthetic manner that allows the reader to gain an understanding of the different strands of Homeric studies. The volume is structured around three main themes: Homeric Song and Text; the Homeric World, and Homer in the World. Each section starts with a series of ‘macro-epedia’ essays arranged thematically that are accompanied by shorter complementary ‘micro-epedia’ articles. The Cambridge Guide to Homer thus traces the many routes taken by Homeric epic in the ancient world and its continuing relevance in different periods and cultures.

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