

#ANCIENT EGYPTIAN ROYALTY

The Gazelle-Head Diadem of Thutmose III

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One of the most remarkable pieces of jewelry from Ancient Egypt is an exquisitely crafted diadem attributed to the New Kingdom during the reign of Thutmose III in the 18th Dynasty. Estimated to be over 3400 years old, this diadem showcases the advanced craftsmanship and intricate artistry that defined Egypt's golden age. Today, this extraordinary piece of royal adornment is housed at the Metropolitan Museum of Art in New York, offering a rare glimpse into the opulent world of ancient Egyptian royalty.

A Masterpiece of Materials: Gold, Carnelian, Turquoise Glass, and Crizzled Glass

The diadem measures 48 x 3 cm (18 7/8 x 1 1/8 in) and is an outstanding example of Egyptian jewelry design. Crafted primarily from gold, the diadem features detailed motifs of gazelle heads, which were central to its design. Gazelles were symbolic of grace, swiftness, and fertility in Egyptian culture, and their inclusion in royal jewelry would have carried deep symbolic meaning, possibly associated with divine protection or the renewal of life.

In addition to gold, the diadem incorporates a range of precious and semi-precious materials, including carnelian, opaque turquoise glass, and crizzled glass. The use of carnelian, a reddish-orange gemstone, adds a vibrant contrast to the gold, while the turquoise glass offers a vivid, almost otherworldly blue hue. The crizzled glass, though partially decayed over millennia, would have once shimmered with a brilliant finish, adding to the diadem's overall radiance.

The combination of these materials not only reflects the wealth and prestige of the pharaoh's court but also

demonstrates the Egyptians' mastery of jewelry-making techniques. The use of glass in jewelry, particularly in the form of opaque turquoise, reveals the Egyptians' innovative approach to imitating precious stones like turquoise and lapis lazuli, which were highly valued during this period.

The Reign of Thutmose III: A Golden Age of Egyptian Power

The diadem dates back to the reign of Thutmose III, often considered one of the greatest pharaohs of the 18th Dynasty. Known as the 'Napoleon of Egypt,' Thutmose III ruled for over 54 years, from 1479 to 1425 BCE, and during his reign, Egypt reached the height of its power. He led numerous military campaigns that expanded the empire's boundaries, and under his leadership, Egypt became the dominant power in the ancient world.

Thutmose III's reign was not only marked by military success but also by a flourishing of the arts, architecture, and culture. The period saw the construction of magnificent temples, the expansion of the Temple of Karnak, and the establishment of new trade routes that brought wealth and exotic materials into Egypt. It was a time of great artistic achievement, and objects like this diadem exemplify the opulence and refinement of the royal court.

Acquisition of the Diadem

The diadem, along with other artifacts found in the tomb, was acquired by the Metropolitan Museum of Art in New York, where it remains a key piece in the museum's Egyptian collection. The acquisition of such objects from Egypt in the early 20th century played a crucial role in enriching public understanding of ancient Egyptian culture and artistry.



The show was based on the 2006 book *Washington's Spies: The Story of America's First Spy Ring* by Alexander Rose. The series consists of 40 episodes, and each one is action-packed. For me, it conjures up the secret war of the Revolution brilliantly. The series explores some of the most intriguing characters of the War of Independence, but most interesting for me was Ksenia Solo's interpretation of Peggy Shippen, an American woman who spied for the British, then married patriot hero Benedict Arnold and helped him defect to the British. This is a major plotline in the show's later seasons.

"Turn: Washington's Spies" (2014-17)



His four-season AMC TV series stars Jamie Bell as patriot spy Abraham Woodhull, who was a leading figure in George Washington's successful spy network, the Culper Ring. The show was based on the 2006 book *Washington's Spies: The Story of America's First Spy Ring* by Alexander Rose. The series consists of 40 episodes, and each one is action-packed. For me, it conjures up the secret war of the Revolution brilliantly. The series explores some of the most intriguing characters of the War of Independence, but most interesting for me was

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The series' main villain is British officer John Graves Simcoe (Samuel Roukin), whose historical counterpart was a very different character to the one portrayed in the series. His memoir is a key primary source for the British experience of the war. I have been lucky enough to read Simcoe's handwritten copy.

"Franklin" (2024)



The Best TV Shows About The American Revolution

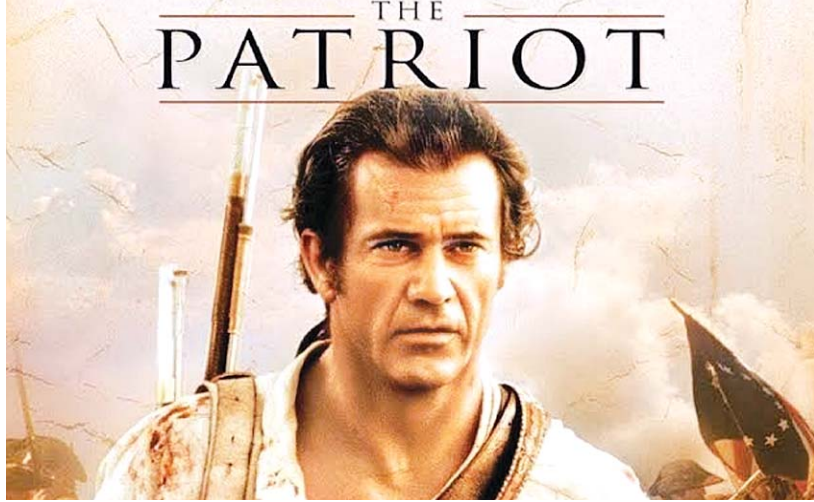
#WHAT'S IN A SHOW



• Verna Mohon

Any discussion of films and TV series about the American Revolution has to start with a caveat. Historical movies have been around for as long as movies themselves, but films and TV series about the great founding event of the United States have been thin on the ground, certainly until the 21st century. In 1917, an American director was even prosecuted for making *The Spirit of '76*, a film about the Revolution that criticized Great Britain, America's new ally. It wasn't

until 1985 that Hollywood tried a big-budget retelling of the American Revolution, with *Revolution*. Sadly, the Al Pacino vehicle, while spectacular, had an incoherent storyline and was an unmistakable flop. Another 15 years passed before Hollywood tried again, with *The Patriot* (2000). The Mel Gibson movie was more financially successful than *Revolution* but arguably even less popular among the historical community. Amid all these flops, however, a few gems emerged in a different medium: television.



"John Adams" (2008)



This wonderful HBO mini-series stars Paul Giamatti as John Adams and Laura Linney as Abigail Adams, the power couple of the American Revolution. The series is based on the 2001 book *John Adams* by David McCullough. Linney and Giamatti both won Emmy Awards for the show and brilliantly portray their complex but likable characters.

Although John is the one whose name is in the title, his wife, Abigail, has an equal role in the series. My favourite scene shows Abigail putting herself and her children in smallpox quarantine in Revolutionary-era Boston. This happened as shown and sheds light on the bizarre regime in which doctors would deposit fluid from smallpox vesicles into an incision on a person's arm. Patients would

then shut themselves away for at least two weeks in the hope of catching a lighter version of the disease while building immunity.

The series creates a great picture of two hugely influential figures in the Revolution and the history of the U.S. The couple arguably established many of the key features of the roles of president and first lady. They wrote each other thousands of letters over their 54-year marriage, but the most fascinating is Abigail's letter to John on the eve of the signing of the Declaration of Independence. (John was instrumental in getting the Declaration passed by Congress.) She urges John to 'remember the ladies.' The letter is a hugely important early feminist document, which is now widely used as a teaching aid.

"Liberty! The American Revolution" (1997)



If there was just one film or TV series that inspired me to study and write about the American Revolution, it was this six-part documentary. It reached me at exactly the right time.

The PBS series contains contributions from some of the key historians of the Revolution, such as Pauline Maier, Gordon S. Wood and Bernard Bailyn. It also has readings of the words of participants on both sides of the Revolution by actors, including Philip Seymour Hoffman. The wide-ranging coverage spawned an excellent tie-in book.

While 'Liberty!' did not neglect to show the diversity of the American Revolution, more attention could have been paid to the contributions of women,

African Americans and Indigenous Americans. Historian Gary B. Nash's 2005 book, *The Unknown American Revolution: The Unruly Birth of Democracy and the Struggle to Create America*, was a key work in recognizing this diversity. There have been other documentaries on the American Revolution, but it was this one that shaped the course of my career in history. In November 2025, PBS aired another six-part documentary about America's founding conflict.

To create the series, titled 'The American Revolution,' co-directors Ken Burns, Sarah Botstein and David Schmidt, spent more than nine years interviewing scholars and conducting archival research.

"Hamilton" (2020)

While technically a televised stage show (available to watch on Disney+),

Hamilton is undoubtedly the most popular work of media with a Revolutionary theme.



Drawing on Ron Chernow's 2004 biography of the first U.S. Treasury secretary, Alexander Hamilton, Lin-Manuel Miranda's hip-hop musical tells the tale of its eponymous founding father with amazing energy and humor.

I have been intrigued by the musical's antithero and villain, Aaron Burr, since reading Gore Vidal's novel *Burr* (1973) as a teenager. Leslie Odom Jr. does a wonderful job of portraying the conflicted third vice president. Jonathan Groff, meanwhile, nearly steals the whole show as George III, despite appearing for only a few minutes.

The musical covers the years 1776 to 1804 without seeming to miss many momentous events. While the best way to see Hamilton is live, watching the filmed adaptation is the only way to enjoy the show with the original Broadway cast. Historically, the musical takes some liberties. Hamilton was not as enlightened on the subject of slavery as it suggests, for example, but it gives a wonderful impression of the Revolutionary era.

rajeshsharma1049@gmail.com

THE WALL

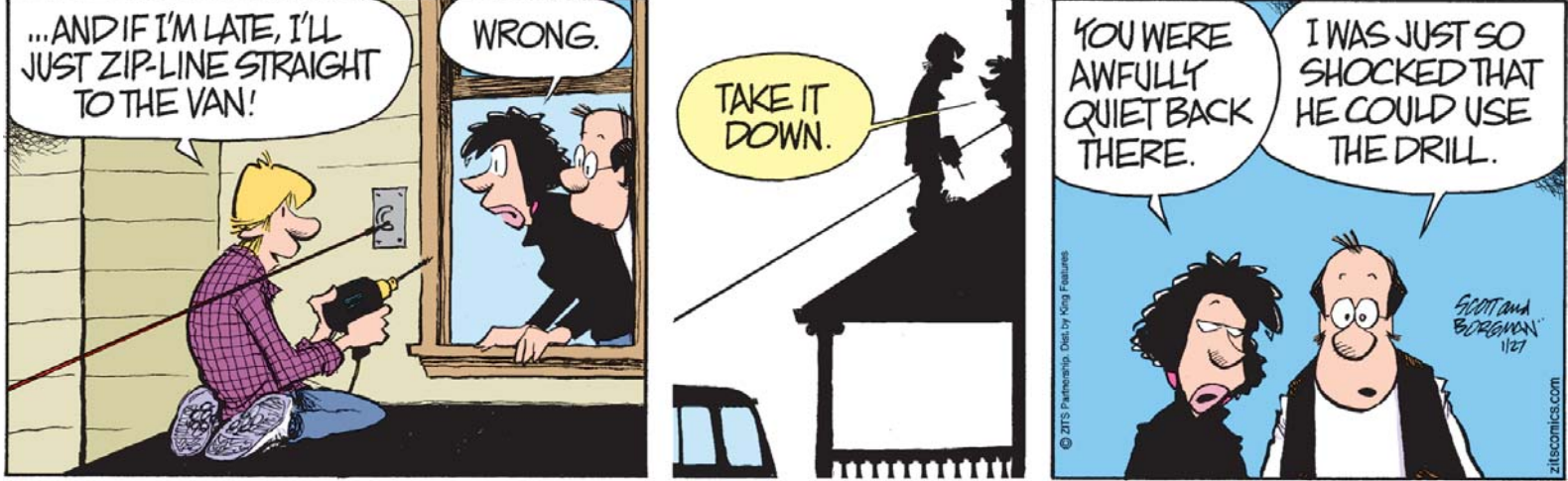


BABY BLUES



By Rick Kirkman & Jerry Scott

ZITS



By Jerry Scott & Jim Borgman

#ETIQUETTE

You Did 'What' at the Table?

European Dining Rules Americans Break Without Knowing

Traveling abroad often reveals cultural quirks you didn't even know you had, especially when it comes to food etiquette. For Americans visiting Europe, dining can be a minefield of unwritten rules, many of which are sacred to locals. To Europeans, food is not just about what you eat, it's when, how, and even why. So, when an American asks for a cappuccino after dinner or adds ice to their wine, jaws quietly drop.

Here are some of the most common, and often unintentionally hilarious, ways Americans break European dining rules.

1. Ordering a Cappuccino After Breakfast

In Italy (and much of southern Europe), cappuccino is a breakfast drink, full stop. It's something you sip with a pastry in the morning, never after a meal. So, when tourists ask for a frothy, milk-heavy cappuccino after lunch or dinner, Italians may raise an eyebrow. Why? Culturally and digestively, milk is seen as too heavy after a meal, potentially interfering with digestion.

Insider tip: After a meal in Italy, order an espresso. It's short, strong, and culturally correct.

2. Putting Ketchup on Everything

Ketchup on fries? Fine. Ketchup on pasta, pizza, steak, or eggs? Prepare for a quiet existential crisis from your European hosts. In many parts of Europe, especially in Italy and France, ketchup is viewed as something for children, or for very specific foods. Adding it to carefully prepared dishes can feel like a culinary insult.

3. Eating Bread Before the Meal Arrives

In many European countries, bread is part of the meal, not a warm-up act. It's meant to accompany the main dish, soak up sauces, or be enjoyed with cheese, not devoured the moment it hits the table. Americans, used to being served free bread and butter before the appetizer, often munch through the entire basket before anything else arrives. For Europeans, this is like eating the side dish before the main course shows up.

4. Adding Ice to Wine or Beer

In the U.S., ice is a default, in water, soda, tea, and sometimes even beer or wine. But in Europe, adding ice to alcoholic drinks, particularly wine, is seen as a mark of low taste (and a fast way to ruin a good vintage). Wine is served at a proper temperature, care-



fully chosen to complement the meal. Adding ice dilutes the flavor and disrupts the balance, a culinary faux pas, especially in France, Spain, or Italy.

5. Cutting Spaghetti With a Knife

For Italians, seeing someone cut spaghetti with a knife is like watching someone cut sushi with a spoon, it just feels wrong. Spaghetti is meant to be twirled, either with a fork alone or with the help of a spoon (though, purists will say just the fork). Using a knife to chop it into bite-sized pieces is considered something only children or the hopelessly confused should do.

Pro move: Learn the fork twirl, it's both elegant and expected.

Why These 'Rules' Matter

To Americans, these European customs may seem overly formal or even unnecessary. After all, food is about enjoyment, right? True, but in Europe, meals are about culture, tradition, and respect. The way food is served, eaten, and even discussed carries a history that spans centuries. So, while Europeans may not scold you for cutting your spaghetti or icing your wine, they will notice, and might quietly judge.

"When in Rome" isn't just a saying, it's a survival guide.

Conclusion: The Table Is Sacred

Traveling is about more than seeing the sights, it's about immersing yourself in how other people live, eat, and think. And at the table, nowhere is that more visible than in Europe.

So, if you're planning a trip across the pond, remember:

- Save your cappuccino for the morning.
- Don't drown your food in ketchup.
- And never, ever cut your spaghetti with a knife.

The locals will thank you, and you just might discover a deeper, slower, and more delicious way to enjoy your meals.