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Samuel Birch

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The discovery of material remains from the recent or the ancient past has always been a source of fascination, but the development of archaeology as an academic discipline which interpreted such finds is relatively recent. It was the work of Winckelmann at Pompeii in the 1760s which first revealed the potential of systematic excavation to scholars and the wider public. Pioneering figures of the nineteenth century such as Schliemann, Layard and Petrie transformed archaeology from a search for ancient artifacts, by means as crude as using gunpowder to break into a tomb, to a science which drew from a wide range of disciplines - ancient languages and literature, geology, chemistry, social history - to increase our understanding of human life and society in the remote past.

### History of Ancient Pottery

The Egyptologist Samuel Birch (1813–85) began to study Chinese at school, and obtained his first post at the British Museum cataloguing Chinese coins. He maintained his interest in Chinese civilisation throughout his life, but also collaborated with C.T. Newton on a catalogue of Greek and Etruscan vases, and with Sir Henry Rawlinson on cuneiform inscriptions, while also specialising in the examination and cataloguing of the Museum's growing collection of Egyptian papyri and other artefacts. Birch describes this two-volume, highly illustrated work on ancient pottery, published in 1858, as filling a perceived need: 'A work has long been required which should embody the general history of the fictile art of the ancients.' Volume 2 continues to examine Greek pottery, including the work of named or identified individual craftsmen, moving to Etruscan and Roman wares, with a short final section on 'Celtic, Teutonic, and Scandinavian pottery'.

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# History of Ancient Pottery

VOLUME 2:  
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ATHENIAN PRIZE VASE (FROM NEAR BENGAZI).

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BY SAMUEL BIRCH, F.S.A.



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## ERRATA IN VOL. II.



- Page 20, line 8, for “Erectheus,” read “Erechtheus.”
- „ 21, line 8, for “Callirhoe,” read “Callirrhoe.”
- „ 27, note 4, for “and,” read “und.”
- „ 28, last line but one, before “artist,” insert “the.”
- „ 40, line 20, for “δυνα,” read “δουι.”
- „ 41, for “No. 126,” read “No. 138.”
- „ 46, line 1, for “Gycnus,” read “Cycnus.” Line 4, for “Archecles,” read “Archicles.”
- „ 50, line 6, for “is,” read “are.”
- „ 51, note 7, line 3, for “and,” read “und.”
- „ 60, note 3, for “introni,” read “intorno i.”
- „ 67, note 2, for “Fittilii,” read “Fittili.”
- „ 94, note 5, for “αμφιπολος,” read “ἀμφίπολος.”
- „ 96, note 6, for “Nab,” read “Nub.”
- „ 101, note 1, for “Isodorus,” read “Isidorus.”
- „ 122, note 2, for “Gerherd,” read “Gerhard.”
- „ 123, note 1, for “for,” read “fur.”
- „ 132, for “Kuntsblatt,” read “Kunstblatt.”
- „ 136, line 7, for “citharædi,” read “citharædi.”
- „ 154, line 9, for “gynæceum,” read “gynæceum.”
- „ 174, note 2, for “Leyde,” read “Leyden.”
- „ 177, note 3, for “Ashit,” read “Ashik.”
- „ 218, line 23, for “scarabœi,” read “scarabæi.”
- „ 246, line 22, read “freedmen or of slaves.”
- „ 297, line 15, for “sacilla,” read “sacella.”
- „ 303, line 11, for “rabbit,” read “rabbet.”
- „ 312, note 5, for “Pæn,” read “Poen.”
- „ 330, line 5, before “burnt,” insert “be.”
- „ 382, note 4, for “T,” read “R.”

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