



June 2012, number 201

As we explained last month, members of North Texas ARCE have not had access to the CyberScribe since last August. Back issues can be accessed by going to Nigel Strudwick's site at the Newton Institute.

For the time being, members will receive the CyberScribe through their e-mails. There have been many requests to continue this column. Hopefully you will enjoy getting the CyberScribe once more.

So, what's in the news this month?

Depending on how you like to interpret some of the stories on the Internet, Queen Elizabeth II, who is celebrating her Diamond Jubilee this month, is actually the descendent of an ancient Egyptian princess. For some reason, the published schedules for the activities during her Jubilee seem have overlooked this fact. If you have somehow missed this information, the item

below (abbreviated somewhat) will give you the whole story ([tinyurl.com/725oull](http://tinyurl.com/725oull)).

'According to the ancient Scots Chronicles the origin of the Scottish people, at least in part, derives from the Pharaonic lineage of an Egyptian princess named Scota, who may have lived around 1400 B.C. The old Irish Annals support this same tradition saying that Scota came to Ireland, via Spain, from Egypt. Even today the place name Glen Scota traditionally records her presence in Ireland. Subsequently descendants of Scota apparently migrated to Scotland around 300 B.C. from whence came the Scots royal lineage.

'The feasibility of Egyptian travel to the British Isles in ancient times is borne out by modern archaeological findings. This occurred in 1937 when two Egyptian sailing ships, dated to around 1400 B.C., were discovered in a Yorkshire estuary, on the north west coast of England. Moreover, Egyptian faience beads dating from the same period have been found in Scotland and other parts of the British Isles.

'A possible ancient Egypto-Celtic connection is also indicated in *Egyptian Belief and Modern Thought* (1878) by James Bonwick, F.R.G.S., who states: "It is singular to find a white race spoken of in the ancient monuments. Dr. Brugsch, the learned German, notices the word Tam-hou or white men. As it occurs on tablets dating 2,500 years before Christ, it is puzzling to indicate the people. Brugsch traces them to Libya. Champollion recognized in the Tamh'ou a type of European ancestry. M. Deveria remarks upon hieroglyphics recording the fact of Horus, the god, leading and guiding a white race. As there are still many Celtic monuments in the north of Africa, over many hundreds of miles, he contends for the existence of an original Celtic people in Egypt, or, in modern language, that the Welsh and Irish were once in Egypt."

The CyberScribe believes himself to be reasonably aware of Egyptian history from studies of the literature, but somehow seems to

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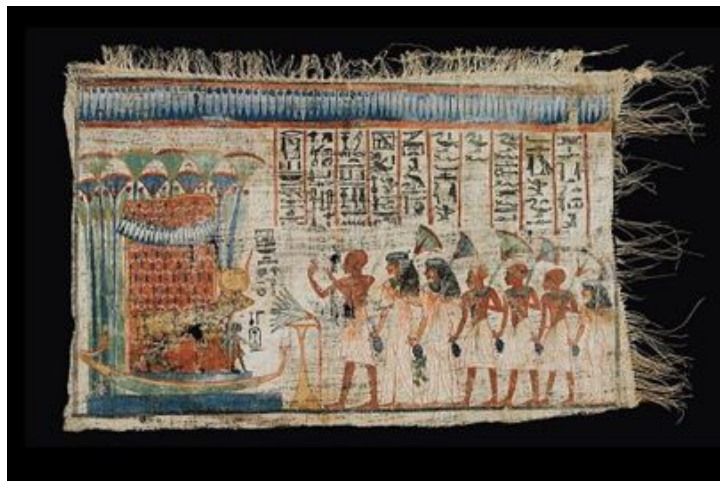
have overlooked the discovery of Egyptian sailing ships in Yorkshire, not to mention all these other wonderful sources.

No doubt once Queen Elizabeth's staff read this CyberScribe column, they will rearrange the Jubilee schedule so that she can at least ride down the Thames River in a gilded barge.

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Many of you will recall seeing a wonderful item that was displayed in the Dallas Museum of Art during the time that they hosted the loan collection from Boston's Museum of Fine Art. This was a sheet of painted linen, an item that is nearly unique. This wonderful painting has suddenly appeared on the scene again, but this time it is one of the focal points of an antiquities auction.

The article below is a condensed version of material that has appeared in the press and in the Christie's catalog, giving details of this wonderful piece of Egyptian art. The CyberScribe has also created several close-ups of the piece for your viewing pleasure. This article below is one of many that showcased the piece and (condensed, somewhat) presents a nice overview (<http://tinyurl.com/7lgx63p>):



An Egyptian painted votive linen, New Kingdom, late dynasty XVIII-early dynasty XIX, circa

1300-1200 B.C. 19 in. (48.3 cm.) wide. Estimate \$80,000-120,000 U.S.

‘On June 8, Christie’s Antiquities sale will offer an extremely rare Egyptian painted votive linen from the 18th-19th Dynasty (circa 1300 - 1200 B.C.). The Egyptian painted linen votive textile has ten columns of crisp, black hieroglyphics explaining in great detail the image below, rendered in still-vibrant hues of russet, blue, green and gold on a white background. Recovered in 1906 from a shrine in the hills of Western Thebes, the panel depicts a scene of the goddess Hathor in the form of a cow with an earlier Pharaoh, Neb-hepet-Re Mentu-hotep, both being venerated by a priest and his family. The work dates from the New Kingdom, 18th-19th Dynasty (circa 1300-1200 B.C.), and of the surviving textiles from that shrine, the present one is perhaps the finest, both in terms of the quality of the painting and its state of preservation. It has been in the collection of the Heckscher Museum in Huntington, N.Y., since the 1950s, and has been widely published and exhibited. It is being sold to benefit the museum’s art acquisition fund.’

The description in Christie’s Catalog further states:

‘Finely-woven with a looped fringe along the top and a long fringe on the right edge, coated in white and painted in vibrant colors with, to the left, the goddess Hathor in the form of a cow, facing right, standing in a barque on a plinth within a papyrus thicket, the barque with a beaded canopy draped with a (water lily)-petal wreath, Hathor's body patterned with blue quatrefoils, a solar-disk between her horns, a hieroglyphic inscription before her, reading: "Hathor, Lady of Heaven, Chieftainess of Thebes," a royal figure suckling from her, another standing below her chin, captioned: "The Beautiful God Neb-hepet-Re," an offering stand and a (water lily) flower in front of the barque, with a family group standing before



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Hathor, facing left, including a kilted figure of the priest Tja-nefer standing with his arms raised in



adoration, his wife and mother-in-law behind him, each wearing a long pleated robe, a filleted festive wig and a broad collar, followed by three sons, all wearing kilts and broad collars, and a daughter, Tja-nefer's wife holding a long-necked vessel, the others holding grape clusters or possibly vessels in the form of the fruit, his mother-in-law also holding a vine in her lowered right hand, a (water lily) flower in each of their left hands.

'The ten columns of hieroglyphics above, reading from left to right: "Making adoration to the Lord of the Two Lands, kissing the ground (for) the Chieftainess of Thebes, that she may give Life, Prosperity, Health, Alertness(?), praise/favor and love for the Ka of the Greatly Favored One of Hathor, Tja-nefer; his sister (i.e. wife), the Lady of the House, Mer(et)-Nubet; her mother Sen(et); his son Huy; his son [blank surface never inscribed]; his bodily son whom he loves, Ma-huia; her daughter, whom she loves, Tit-Imentet," framed within a thin black border with a lotus-petal frieze above 19 in. (48.3 cm.) wide'



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One of the most famous figures from ancient Egyptian history is, of course, Queen Nefertiti. Figures of her are very rare, but Doctor Christian Loeben (who once spoke here in Dallas at a chapter meeting) believes he has identified Nefertiti in a small and beautifully sculpted quartzite head. The new discovery involves a small sculpture piece had previously been held in a private collection. It should be noted that several other scholars doubt the identification, and believe it is only the head of one of the pharaoh Akhenaton's shabti figures.

The only things that have so far appeared are a series of e-mails from different scholars arguing both sides of the identification. One of these that was submitted by Raymond Betz gives us the bare facts:



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'Egyptologist Dr. Christian E. Loeben has discovered that a small quartzite head, kept in a private collection, is in fact depicting Nefertiti. The piece will be on show in a special exhibition in Brussels ("Egyptian Art. Masterpieces from Collectors and Collections", Cercle de Lorraine, Place Poelaert 6, 1000 Brussels (Belgium), June 6-10, 2012). '

Whatever the outcome of this debate, the CyberScribe believes that his readers will enjoy seeing this beautiful sculpture:



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Speaking of small sculptural items, two pieces of sculpture have been recognized as parts of the same pair statue. An Egyptologist's sharp eye saw these two pieces and felt that they probably belong together. One of the fragments came from a private collection, while the other was already a museum specimen. Some of the details can be found in a brief article from a source called 'prWeb' (<http://tinyurl.com/6wt52me>):

'Hixenbaugh Ancient Art announces that two fragments of an ancient Egyptian pair statue are set to be reunited at the Hixenbaugh

Ancient Art exhibition in the 10th annual Brussels Ancient Art Fair this June. The two pieces depicting a husband and wife will be examined together in an effort to determine a possible match.



*Egyptian Pair Statue - Husband and Wife*





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'After thousands of years of separation, it appears that the husband and wife depicted in an ancient Egyptian pair statue may be reunited at last. Thanks to the skillful eye of an Egyptologist, who recognized similarities between our fragment and a fragment in a European museum collection, the couple may once again be joined together. The possible reunion is set to take place at the 10th annual Brussels Ancient Art Fair in June at the Hixenbaugh Ancient Art exhibition.

'The Hixenbaugh Ancient Art fragment is of a seated female figure wearing a high-waisted dress and a tri-partite wig, her left arm is extended to embrace her husband. The statue dates to either the New Kingdom or the Third Intermediate Period(ca. 1550 – 702 BC). The statue was intentionally defaced in antiquity - the pair separated and the woman's face obliterated to damn her for all time. The fragment was formerly in the collection of Leighton Wilkie (1900-1993, a prolific collector). He acquired the piece from a Cairo antiquities dealer in 1970.

'In Egypt, the pair statue or dyad was carved to show a physical and spiritual bond between husband and wife. Separating the two and defacing the woman was a deliberate act. Could it have been the work of a jealous lover? Did the woman die before her husband and was she separated and defaced by a second wife? Was it the act of an ungrateful child? Or was it simple vandalism? No one can know for certain what forces tore these two lovers apart, we can only speculate. Hopefully when the two fragments sit side by side, a positive match will be confirmed and the two can be reunited for all eternity as they had intended.'

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The CyberScribe certainly hopes that everyone still remembers the terrible fire that essentially destroyed the Institut d'Égypte last December when it was ignited by firebombs thrown during one of the revolutionary riots. Much was destroyed, but a lot of the damaged material is

being preserved by the skillful efforts of a variety of conservators.

It is also encouraging to know that customs officials have already intercepted and arrested people trying to smuggle stolen books from the Institut. No one knows how much more stolen material is out there, because people were seen driving cars away filled with books taken by people as the building was actually burning.

This type of work involves skill, patience, and willingness to work long hours imposed by the drudgery of saving page after page of damaged books and papers, some of them unique. An article written by Ola el-Saket in the source "Egypt Independent" ([tinyurl.com/7xnxw99u](http://tinyurl.com/7xnxw99u)) describes the current stage of the restoration and stabilization project. Unfortunately the entire article is too long to present here, but the condensed version will certainly give you a feeling of how much progress has been made.



'Few knew of the books hosted in the historic building, except for the famous "Description de l'Égypte" (Description of Egypt). Thankfully, several copies of the 20-volume book written by a team of French scientists who accompanied Napoleon Bonaparte during his invasion of Egypt (1798 – 1801) lie safely in the country's old libraries. Several more important, yet less known, books, however, have been

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tragically damaged. And at Dar al-Kotob (The National Library), where the books have been moved, conservators continue to work diligently.

“More than 10,000 books have been completely burnt,” says Dar al-Kotob Director Zain Abdul Hady. About 20,000 books were damaged by the fire and water, while another 20,000 arrived in good shape, he adds.

“This is one of the largest book restoration initiatives that have taken place in modern times,” says Abdel Hady.

‘Among the rare books which were damaged is “Denkmäler Aus Aegypten Und Aethiopien”(“Monuments From Egypt And Ethiopia”), a massive 12-volume compendium. Around 900 plates show ancient Egyptian inscriptions with commentary and descriptions made by a group of German Egyptologists headed by Karl Richard Lepsius. These plans, maps, and drawings of temple and tomb walls remained a primary resource for Western scholars well into the 20th century. But, they are also useful today, as they document monuments that have since been destroyed or re-buried.



‘The book was donated to the Scientific Institute by Prince Mohamed Ali Tewfik, and was dedicated to Frederick William IV, the King of Prussia who had sent the archaeological mission to explore antiques on the Nile banks all the way from Cairo to Ethiopia in 1842.

“Monuments From Egypt And Ethiopia” was unfortunately severely damaged by the December fires. “It was damaged by the fire, the water used to extinguish it, and the rubble when the institute’s roof collapsed after the fire,” says Hanan Khodeir, a restoration researcher at Dar al-Kotob.

The pages of “Monuments From Egypt And Ethiopia” arrived to Dar al-Kotob scattered between several packs of paper; Khodeir and her team started collecting them according to the similarities of damage. They did not know of the book at the time. But, they developed a plan, asking for the help of German, French, Italian and Spanish translators to sort out the pages once they have been dried.

The sorting committee then compares the papers that were found to the Scientific Institute’s database, as well as available copies elsewhere around the world.

‘The Codex Atlanticus (Atlantic Codex) by Leonardo da Vinci is a book with more fame and fortune; with its 12 volumes, bound set of drawings and writings by Leonardo da Vinci. It comprises 1,119 leaves dating from 1478 to 1519, with the contents covering a great variety of subjects including flight, weaponry, musical instruments, mathematics and botany. This codex was gathered by the sculptor Pompeo Leoni in the late 16th century.

‘Khodeir and her team started drying the books once they arrived at Dar al-Kotob using strongly absorptive paper sheets (those used for newspapers) and packaging the books using airtight plastic bags. “Otherwise, the books would rot, [and] we would have no chance of saving them,” she explains. Over the past few months, work shifts have been doubled at the library to speed up the process, exchanging the wet sheets with dry ones until the book pages are totally free of moisture.



'Khodeir only recognized the name of Leonardo da Vinci and accordingly classified the book as an important one. She explains that the book had two kinds of damage: its edges were burnt and rubble sticks to front page and some inner pages. The book will also need to be disinfected as all of the books at the institution have not been restored since it was built in 1798; so even the survived books will need to be restored.



"We need 15 years of hard work and LE100 million to restore the institution to the best possible condition," says Abdel Hady. Abdel Hady describes the restoration process as "huge, yet unavoidable," saying he has to make difficult choices in order to save the

books. He expects that no one can save all the 55,000 books that have arrived at Dar al-Kotob since 17 December.

'The less complex restoration of the building itself is almost finished, according to the state-run daily Al-Ahram. The restoration was undertaken by Arab Contractors in a mission that spanned 100 days. Shelves have also been restored, awaiting the return of salvaged books, in an incident that awakened many to the limited access and knowledge surrounding relics like the books of the Institut.

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A different sort of treasure trove is about to be auctioned by the Bonham auction house. This treasure is a large group of papers belonging to Howard Carter, retained by members of the family after his death, and the largest part of them have never been seen by scholars. They involve many letters, photographs, notebooks, and his own first draft of the third volume of his series of books on the tomb of Tutankhamen. This book draft has his own annotations on the pages.

The sale will also offer personal items such as his Thermos jug, magnifying glass, and a folding wooden ruler he used to measure items in his various excavations in Egypt. One of the more intriguing files is one that Carter kept to house crank letters sent to him, such as the one outlining a horrible curse, telling him that he would certainly die because he had entered the tomb, and so on. Obviously Carter had a sense of humor.

The description of the sale is too lengthy to present here, and the interested reader is directed to the Bonham auction house ([tinyurl.com/78qttlm/](http://tinyurl.com/78qttlm/)), the auction number is 20137, Item 39. The site presents a very lengthy and detailed description of all the items to be offered for sale.

The CyberScribe certainly hopes that some



institutions will be able to acquire this collection that conserve its and protect it for the future. If this archive were to be acquired by a private individual, it is very possible that it will not be available to scholars, and such things sometimes disappear forever.

The description is not too lengthy to reasonably post here, so if you are interested go to the site above and check out. CyberScribe will append a few photographs from the upcoming sale.



Howard Carter, Esq.  
It is not  
the vengeance of  
Tot. anch. Amon !  
I - only I know  
the secret.  
I am awaiting ... ..  
Margit Labouchere  
Briconi, Istria, Italy

**One of the crank letters warning of the curse!**

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The CyberScribe was delighted to have recently discovered a site dedicated to Howard Carter as a painter of wildlife. Some of his paintings, especially those of birds, retain a life like view and vitality. The item itself actually contains little information, other than that the originals a part of a collection the Griffith Institute at the University of Oxford. Let us just look at a few of his wonderful paintings (the entire article can be seen at this site: [tinyurl.com/7jdu432](http://tinyurl.com/7jdu432)):







And even Queen Hatshepsut!



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Corpse eating, yum, what a wonderfully gruesome item. Believe it or not, the medical community in older times was very sincere as they advised patients to do things that none of us would consider today. The condensed article, below from the Smithsonian magazine (<http://tinyurl.com/7jcv92m>), addresses the one-time mania of consuming Egyptian mummies, and throws in a few nasty bits from other sources, read on, and shudder if you will:



*Egyptians embalmng a corpse.*

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'The last line of a 17th century poem by John Donne prompted Louise Noble's quest. "Women," the line read, are not only "Sweetness and wit," but "mummy, possessed."

'Sweetness and wit, sure. But mummy? In her search for an explanation, Noble, a lecturer of English at the University of New England in Australia, made a surprising discovery: That word recurs throughout the literature of early modern Europe, from Donne's "Love's Alchemy" to Shakespeare's "Othello" and Edmund Spenser's "The Faerie Queene," because mummies and other preserved and fresh human remains were a common ingredient in the medicine of that time. In short:

'The History of Corpse Medicine from the Renaissance to the Victorians, reveal that for several hundred years, peaking in the 16th and 17th centuries, many Europeans, including royalty, priests and scientists, routinely ingested remedies containing human bones, blood and fat as medicine for everything from headaches to epilepsy. There were few vocal opponents of the practice, even though cannibalism in the newly explored Americas was reviled as a mark of savagery. Mummies were stolen from Egyptian tombs, and skulls were taken from Irish burial sites. Gravediggers robbed and sold body parts.

"The question was not, 'Should you eat human flesh?' but, 'What sort of flesh should you eat?'" says Sugg. The answer, at first, was Egyptian mummy, which was crumbled into tinctures to stanch internal bleeding. But other parts of the body soon followed. Skull was one common ingredient, taken in powdered form to cure head ailments. Thomas Willis, a 17th-century pioneer of brain science, brewed a drink for apoplexy, or bleeding, that mingled powdered human skull and chocolate. And King Charles II of England sipped "The King's Drops," his personal tincture, containing human skull in alcohol.

'The 16th century German-Swiss physician Paracelsus believed blood was good for drinking, and one of his followers even suggested taking blood from a living body.

While that doesn't seem to have been common practice, the poor, who couldn't always afford the processed compounds sold in apothecaries, could gain the benefits of cannibal medicine by standing by at executions, paying a small amount for a cup of the still-warm blood of the condemned.

"The executioner was considered a big healer in Germanic countries," says Sugg. "He was a social leper with almost magical powers." For those who preferred their blood cooked, a 1679 recipe from a Franciscan apothecary describes how to make it into marmalade.

Rub fat on an ache, and it might ease your pain. Push powdered moss up your nose, and your nosebleed will stop. If you can afford the King's Drops, the float of alcohol probably helps you forget you're depressed—at least temporarily. In other words, these medicines may have been incidentally helpful—even though they worked by magical thinking, one more clumsy search for answers to the question of how to treat ailments at a time when even the circulation of blood was not yet understood.

'Another reason human remains were considered potent was because they were thought to contain the spirit of the body from which they were taken. "Spirit" was considered a very real part of physiology, linking the body and the soul. In this context, blood was especially powerful. "They thought the blood carried the soul, and did so in the form of vaporous spirits," says Sugg. The freshest blood was considered the most robust. Sometimes the blood of young men was preferred, sometimes, that of virginal young women. By ingesting corpse materials, one gains the strength of the person consumed. Noble quotes Leonardo da Vinci on the matter: "We preserve our life with the death of others. In a dead thing insensate life remains which, when it is reunited with the stomachs of the living, regains sensitive and intellectual life."

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One of the most beautiful, and nearly ubiquitous items seen throughout most of Egyptian history is those made from that somewhat mysterious material that we call faience. Quite a few scholars, chemists, and private investigators have tried to reproduce these beautiful objects with all their intricate detail and fabulous colors. As far as is known, all of them have failed.

There are rumors that some artisans in England have mastered the technique and are making fake objects. This is rumor only, and today everyone seems to have failed. The late Jim Romano visited our chapter once and talked about the process of working with fake objects. He showed slides taken at a modern workshop in Luxor run by several of the local residents. This was a small courtyard where the residents were making shabtis. They fashioned the objects by hand and fired them by simply laying them on an iron sheet over an open fire.

The results were crude and anyone with even a slight experience of looking at faience would immediately recognize them as fakes. However these are made in large quantity and sold to gullible tourists. Some people have come close to making good faience, but a news article published by the Manchester Museum (<http://tinyurl.com/73y2c8d>) highlights the results of experiments at the Museum.

This article will be condensed, but the CyberScribe encourages readers to especially examine the resulting product. Perhaps it is technically faience, but the crude results they obtained show that they are far from producing the kind of faience we link to ancient Egypt. Check out the article below and see what you think.

'A team from the Caer Alyn Archaeological Heritage Project (CAAHP) attempted to recreate the ancient Egyptian art of faience production. Faience is a glazed non-clay ceramic material, composed mainly of

crushed quartz or sand, with small amounts of lime and either natron or plant ash. The characteristic blue color of Egyptian faience comes from a copper compound added to this mixture. Once fired, a thick glaze forms on the surface.

'At the Manchester Museum we have around 2500 objects made of Egyptian faience, including one of my favorites – a bright blue libation cup of Nesi-khonsu, from the Deir el-Bahri royal cache. The material was widely used for vessels, shabtis, jewelers and amulets throughout the pharaonic period. In creating our new Ancient Worlds galleries we want to explain how this very attractive material – called *tjehenet* or 'dazzling' by the ancient Egyptians – was made.

'In January I met Alan Brown of Daresbury Laboratory, who told me about his work recreating ancient kilns and his interest in ancient Egypt. He planned to build a clay kiln in an attempt to replicate the firing conditions that produced faience in ancient Egypt.



***Alan with the kiln, ensuring airflow is at an optimum level***

'Alan's team had built a small clay kiln. They began by fuelling the kiln with wood and straw – as, presumably, would have been done in ancient Egypt. Alan had prepared a number of small faience samples, made with different

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mixtures, including clay, gum arabic, and natron – a compound commonly used in mummification and simulated with table salt and bicarbonate of soda.

‘Once the fuel began burning, and with careful stoking and sustained bellowing of air inside, a temperature of around 900 degrees Celsius was reached remarkably quickly. Although this core temperature fluctuated, it remained at between 800 and 900 degrees for about one and a half hours – providing the conditions thought ideal for the compounds in the faience to produce a glaze.



***Filming the kiln in action***

‘Once the kiln had been allowed to cool off somewhat, around three hours after the firing process had begun, we gathered round for the lid of the saggar to be removed. There was a real sense of expectation to see if the experiment had been a success – had the

faience mixture been dry enough? Had the temperature been right? Was there enough bellowing?



***Inside the kiln, once the lid had been removed from the saggar***

The results were astonishing: most of Alan’s greyish samples had turned bright Egyptian blue. Although the material remained rather porous, and did not show the shiny glaze typical of pharaonic examples, the experiment was declared a success. Conditions not dissimilar to those used in ancient Egypt had produced a passable imitation of this popular material.



***Success: the distinctive blue of Egyptian faience.***



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And something that must be true...because the CyberScribe found it on the Internet:

**murdered 3,000 years ago is back for revenge!**

# ANCIENT EGYPTIAN MUMMY TERRORIZES VILLAGERS

By MALCOLM TOR-SMITH  
*Special to People Weekly Staff*

The mummy of Egyptian Princess Amentiri, who was murdered more than 3,000 years ago, stalks a village seeking vengeance against the grave robbers who dared plunder the immense riches of her secret burial chamber!

"All those who left footprints in Amentiri's sacred chamber are marked for death," village elder Shamir Bey told reporters.

"They have dared spit on the curse etched on her coffin in so many centuries ago.

"Those transgressors have paid the warning — Death shall stalk any man who enters this hallowed Tomb of Amentiri!"

There is no escape from the unknown, marked, their magic to preserve Amentiri's earthly body for the journey to the "other world" while hundreds of slaves built her secret tomb in the desert night surrounding the new Egyptian capital of Theopolis.

The linen-wrapped mummy of Amentiri, contained in an ornately decorated and beautifully lacquered stone coffin, lay in state in the Temple of Amentiri 30 days. Then it was carried to the dark of night to the underground burial chamber that was built with gold and jewels. Everyone connected to the building of the tomb and the burial party were immediately put to death. Only Akkenaton and his wife, Queen Neferiti, knew where the Virgin Daughter of Re was buried.

The secret tomb remained undisturbed through the centuries — until the winds of time exposed part of the tomb. The villagers of nearby Theopolis, head of them desert thieves, quickly began to loot its staggering riches.

"And now the mummy of Amentiri has risen to avenge the desecration of her holy resting place," they declared. "She will not rest until all who have defiled her spirit are dead."

"All who have had a hand in the plundering of her tomb know their doom is sealed. They live in terror with the knowledge that there is no place to hide from the curse of Amentiri. So far, 10 villagers have mysteriously died. Their bodies are unmarked. Their faces twisted in unimaginable horror."

No one has actually come face-to-face with the mummy of Amentiri... no one, that is, who lived to tell about it. But there are those who are certain that they have glimpsed her linen-wrapped form, moving among the midnight shadows.

"For a brief instant, I saw the mummy," Shamir Bey-Hassir said. "It moved as though on a cloud. My mind screamed at what I knew could not be true. 'It's the mummy! My God! And it's alone.'"

"But the next day, about in the very spot where I had seen the mummy, three men who had been inside her chamber were found dead on the ground."

**The party's over!**

Two bank robbery suspects wound up in the slammer because they parted too heavily with their loot, authorities say.

Marcus Birkham, 41, and Lillian Mae Chan, 38, were arrested after a wild celebration involving a shopping spree, an expensive dinner and a limo ride. Authorities charged them with robbing a Warwick, N.J., bank of \$23,000.

They are the pair spent \$3,000 of their stolen money in less than 48 hours of partying, a spending spree that made it easy to trace them. Both were charged with armed robbery.

**STEWART'S** description of the mummy match that of Princess Amentiri, whose face he has examined with a microscope.

**WISCONSIN WORLD JOURNAL**  
October 4, 1984

After having dug to a depth of 10 feet last year, New York scientists found traces of copper wire dating back 100 years and came to the conclusion, that their ancestors already had a telephone network more than 100 years ago.

Not to be outdone by the New Yorkers, in the weeks that followed, a California archaeologist dug to a depth of 20 feet, and shortly after, a story in the LA Times read: 'California archaeologists, finding traces of 200 year old copper wire, have concluded that their ancestors already had an advanced high-tech communications network a hundred years earlier than the New Yorkers.

One week later, it was reported that after digging as deep as 30 feet in a pasture near Dallas, archaeologists reported finding absolutely nothing. It may therefore be concluded that at least 300 years ago, Dallas had already gone wireless.

Just makes you proud to be a Texan!

See you back here next month...

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Well, the CyberScribe has used his allotted space for this month, but he would like to finish off with an interesting small piece about Texas. Read on:

(The CyberScribe reminds you that if you ever wish to see the entire, unabbreviated, text of one of these stories, contact him and he will provide that access).