

CyberScribe 162 - February 2009

Because some of the themes match images close to the CyberScribe's heart, he intends to start this column by noting the reopening of a gallery in the British Museum...a gallery dedicated to the masterpieces from the tomb of Nebamun. No one really knows who he was, the location of his tomb has been lost, but the plaster panels preserved in London and a few other places have been recleaned, reconserved and are brilliant in their new surroundings.

They are quite simply, the best and most recognized of all wall art themes from ancient Egypt. They have been off display for years while they underwent intensive work to assure that they are stable, that the paints will not further deteriorate...and now they have their own gallery.

The CyberScribe was permitted to see several of the famous panels while they were in storage...and without their protective glass sheets. They are lovely beyond words...and the CyberScribe knows that he will probably never again have that wonderful opportunity. A few of the photos from that day are appended below.

In an article from 'The Guardian'

(<http://www.guardianweekly.co.uk/?page=editorial&id=879&catID=10>) (edited for length here), we learn (from the words of Richard Parkinson, a curator in the Department of Ancient Egypt and Sudan, at the British Museum):

"You might think that after 10 years just focused on these paintings from his funerary chapel, I'd feel very close to Nebamun. But in fact we still know very little about him. We know his title – he was an accountant, a middle-ranking bureaucrat, in the temple of Amun at Karnak, a very big, old, wealthy institution by the time Nebamun died in about 1350BC. We know his eldest son's name was Netjemose and his wife's name was Hatshepsut. And we know how he wanted his life to be, as is shown in the paintings – although actually he could have been a fat old incompetent, nothing like the scene that has him as a rather hunky athlete hunting in the marshes. We just don't know.



"How he had himself depicted represents a lifestyle within the grasp of only a very small elite in Egypt, but this was also the dream of the whole of Egyptian culture – the "vogue living" dream of being Egyptian. The reality of life for almost everyone is glimpsed only occasionally here in the rows of workers and farmers in the paintings, but for me this reality can be sensed in the work of the painting itself – the incredibly skilled artistic labor that made these scenes. The sheer artistic quality of them is beyond description, phenomenal.



"So it is the painters that I feel closest to – and particularly the master draftsman – after spending nearly a quarter of my working life with his work. Oddly, this is a period of ancient Egypt that I have no personal sympathy for: it was an age of empire, of conspicuous consumption, very baroque-style. But I can't resist

the sheer artistry here. All of the butterflies have their wings in different positions; all of the fruits in the garden scene are at different degrees of ripeness. There are standard motifs here, but the artists are always playing with them, creating variety, having fun with them. And now that we've got the paintings redisplayed at their proper heights, it is clear that all of the really spectacular parts are at eye-level, such as the famous dancing girls, or the flock of geese.

"These were such clever men. We don't know how a minor character like Nebamun got his hands on them, but his boss was the high priest of Amun, and as an accountant he may have been paying the bills for his boss's tomb, so perhaps he used this contact, or maybe friendship or a family relationship with the painters was enough. Certainly he wasn't extravagant with the paints themselves: they are just the standard palette of the time. What makes these paintings so special is the sheer artistry. I look at them and I can hear my father, who was an artist, speaking: "line, texture, composition – bloody good drawing..."



"The project really started in 1999 and has dominated my job ever since: watching the seven-year work by museum conservators, then worrying over the design of the gallery, the label texts, the accompanying publications, and even a computer reconstruction of the tomb-chapel.

"We're also restoring, as much as possible, the original setting for the paintings. They were removed from the chapel's walls in the 1820s and have since been displayed as separate fragments as if they were individual European works of art. Now they are joined back together, and can be seen as they were meant to be seen, as a whole. At the centre of the long stretch of painted scenes, as in the original tomb-chapel, there is a funerary niche, with offerings of real fruit and bread from 1350BC – complete with the baker's fingerprints.



"The gallery is larger and more open than the original space. There will be six million visitors a year in this room; it would have been impossible to exactly recreate the tiny chapel. But the light and sense that this is a colorful, lively space are true to the original intent – this place was not at all about death: it was somewhere people went to celebrate – where Nebamun's son would have visited regularly, until time took its course and Nebamun was forgotten."

A few extracts from an article in the 'NewScientist'

(<http://www.newscientist.com/article/dn16421-gallery-advanced-painting-techniques-in-ancient-egypt.html?DCMP=OTC-rss&nsref=online-news>) are also in order to further stress the artistic mastery of these paintings:

"Analysis of the paint pigments produced one of the biggest surprises of the project. "Because the paintings are so wonderful, we thought we might find that the artist used some special, rarer pigments," says Parkinson.

"Instead, he used the standard color palette - soot for black, calcium sulfate for creamy white, ochres for red and yellow, and "frit" - a synthetic glassy material ground into powder - for blue and green. "The fantastic effects are all to do with technique, not the materials," says Parkinson.

"Artistically, these paintings stand out from other ancient Egyptian paintings because they appear so vibrant and full of life. Much of that is down to the artist's innovative techniques, says Parkinson. Wherever Nebamun appears, for instance, he stands out, attracting the viewer's attention.

"Analysis showed that this was because when the artist painted skin he mixed red and white and painted a flat single layer, but when he painted Nebamun, he applied a layer of white, then added the red by stippling

- much like an Impressionist painter. "When you look at the paintings you register the effect but it's not obvious why he looks different because it's done in such a subtle way".

The CyberScribe would like to continue the art theme for a bit more. Another 'announcement' recently appeared pointing out one of the reasons a famous statue is so striking.

'Thanks to AGLAE, a particle accelerator, scientists have studied the eyes of the famous "sitting scribe" (Scribe Accroupi) of the Louvre, and found that the white was made of magnesium carbonate, with, embedded, small red impurities, thus explaining the eyes extraordinary lively appearance.' ('France Info', http://www.france-info.com/spip.php?article240854&theme=81&sous_theme=165).



The CyberScribe is not sure about just when this 'discovery' was made, but going to the Louvre website, this item appeared as part of a photo caption

(http://www.louvre.fr/llv/oeuvres/detail_notice_popup.jsp?CONTENT%3C%3Ecnt_id=10134198673225559&CURRENT_LL_V_NOTICE%3C%3Ecnt_id=10134198673225559&FOLDER%3C%3Efolder_id=9852723696500806&bmLocale=en#):

"Almost everyone has seen this image of the Seated Scribe. Located on the upper floor of the Department of Egyptian Antiquities, this is the most famous of unknown figures. We know nothing about the person portrayed: neither his name, nor title, nor even the exact period during which he lived. Nevertheless, this statue never fails to impress visitors discovering it for the first time.



"The Louvre's scribe, known as the "Seated Scribe", is indeed sitting cross-legged, his right leg crossed in front of his left. The white kilt, stretched over his knees, serves as a support. He is holding a partially rolled papyrus scroll in his left hand. His right hand must have held a brush, now missing. The most striking aspect of this sculpture is the face, particularly the elaborately inlaid eyes: they consist of a piece of red-veined white magnesite, in which a piece of slightly truncated rock crystal was placed. The front part of the crystal was carefully polished. The back side was covered with a layer of organic material, creating the color of the iris and also probably serving as an adhesive. The entire eye was then held in the socket by two large copper clips welded on the back. A line of black paint defines the eyebrows."

(Notes the CyberScribe, one thing you learn when being part of the academic world is that many things are mined and re-mined, presented as new discoveries...when they have been known for a very long time.)

And one more artistic achievement. In the 'Armenian Egyptology Centre-Yerevan State University' (http://a-egyptology.atSPACE.com/AEC%208/index_files/Page393.htm), Christian Tutundjian de Vartavan reported on their lab's ability to replicate the brilliant blue pigment known as Egyptian blue. This was a manufactured frit, ground to fine dust and use as a paint pigment. They report (edited for length):

"Reconstructing ancient Egyptian blue with raw malachite, quartz and natron by Edward Loring and Christian T. de Vartavan in the Archaeology Laboratory of the Faculty of History. Following a set of

initially failed experimentations, the right formulae and temperature were established allowing the production of various cakes of Egyptian blue.



"The process of reconstructing Egyptian blue from malachite and crushed quartz is a truly spectacular one, and one is bewildered that ancient Egyptians succeeded in achieving the fusion of this synthetic compound in their ovens.



"Crushed malachite (above) gives the wadj-green of the ancient Egyptian, although the same "Egyptian blue" fusion can produce a green frit if controlled. We were also able to reconstruct black from crushed wood charcoal leading us to understand why ancient Egyptian artists preferred to make their preparatory outlines in red/orange rather than black.

"Wood charcoal made black or pigment is an extremely dirty material to use, adhering immediately to any support encountered - particularly the hands. The opposite is true for red ochre, which we found a beautiful material to draw with, although it seems to us that the red for preparation and outlines is plant based (see next issues for these issues) and we are currently recovering madder, alkanet, safflower and other dye producing plants to conduct similar experiments. White was easily obtained using gypsum, and grey no less by mixing it with the black charcoal pigment mentioned above. We also created rarer colors such as brown by using raw steatite, although for the time being no yellow ochre could be obtained in Armenia - a product as easily obtainable in Egypt or Europe as gum-Arabic which we currently also lack. In the meantime and while receiving some, we used cherry gum to create a binder for our pigments - which applied successfully on paper and wall."

Back to more current discoveries, the recent big item was the discovery of a smaller wharf and landing at Karnak temple right along side the main ceremonial one, a wharf perhaps used during low water times and for more ordinary landings. 'Reuters Africa'

(<http://af.reuters.com/article/topNews/idAFJ0E50P0PQ20090126>) gave a short version of the story:

"Egyptian archaeologists have discovered a pier used by ancient Egyptians to access the Karnak temple complex during the dry season in the southern city of Luxor, the Egyptian government said on Monday. The discovery was further evidence of the importance the complex held in the religious life of ancient Egypt, as other temples had a single dock, according to archaeologist Mansour Boraik, who led the expedition that uncovered the dock.



"In light of the importance of the Karnak temples, which represent the primary home of the god Amun-Ra, the ancient Egyptians built this secondary dock to use when visiting the temples during the dry season," Boraik said. Amun-Ra was one of the most important gods of the ancient Egyptian pantheon, variously identified as a god of creation, fertility and the sun.

"The Karnak complex is a massive, largely open-air religious site that houses several sanctuaries and temples dedicated to different gods, avenues flanked by sphinxes, an obelisk and a sacred lake.

"Boraik said the pier led to a platform 2.5 meters (yards) by 5 meters, in contrast with a much larger dock used during the flooding season to handle cargo, sacrificial animals and stone blocks."

The 'National Geographic Society'

(<http://news.nationalgeographic.com/news/2009/01/090114-mummy-egypt-queen.html>) gave one of the best descriptions of a new discovery by a team of Egyptian Egyptologist. They were excavating in the Saqqara area and opened what is believed to be the sarcophagus of an ancient queen. The name is not preserved, but the location and setting suggested that she was Queen Seshseshet, mother of Pharaoh Teti. The report (edited for length) revealed a number of interesting items:

"Parts of a mummy found inside a 4,300-year-old pyramid could be Queen Seshseshet, the mother of the first pharaoh of Egypt's 6th dynasty, archaeologists have announced. A skull, pelvis, legs, and pieces of a torso wrapped in linen lay inside a 16-foot-tall (5-meter-tall) pyramid—the third "subsidiary" tomb found next to that of the pharaoh Teti, who ruled for 22 years before he was assassinated.

"Seshseshet's pyramid was discovered last November in Saqqara, the vast burial ground near modern-day Cairo that was part of the ancient Egyptian capital of Memphis. Two other previously known pyramids were for his principal wives, Iput I and Khuit.

"Royal moms were revered in ancient Egypt, as they were literally considered the mothers of a god. Teti's mother was an especially well-known figure in her day.

"Teti loved his mother so much that he named all of his [nine] daughters after her," said Egyptologist Naguib Kanawati of Macquarie University in Australia, who was not involved in the new find. "All of them have nicknames, but their main names were Seshseshet."

"Like other royal tombs, the queen's burial chamber was once filled with treasures that were taken by thieves centuries after her death. But in this case, the tomb raiders actually helped current excavations by creating a path into the chamber. The thieves entered through a tunnel from the top, because they couldn't get through the main entrance, said Hawass.



"Fortunately, Seshseshet's mummy was inside a granite sarcophagus with a six-ton lid, so the thieves left the body and its decorations of gold jewelry untouched.



"Her name and royal status remain part of history, however, in part because her description has been found on fragments of stone from Saqqara and her name was written inside the tombs of important officials of her time."

Augustus Granville was one of the earliest people interested in ancient Egypt who actually tried to work with the forefront of science and medicine, as it was understood in the 1800's...and he did a pretty good job, all things considered.

A review of his work and the discovery of some remains of his pioneering collections have been discovered recently and a paper published in 'New Scientist' (<http://www.newscientist.com/article/mg20026877.000-what-killed-dr-granvilles-mummy.html>). Though shortened a little, the following ought to be fun reading:

"Augustus Granville unpacked his props: he had bandages, bottles of chemicals, a bundle of candles and various bits of an Egyptian mummy. Mummy-mania was in full swing and public unrolling all the rage. He had spent weeks unwrapping and dissecting a mummy, meticulously measuring, recording and experimenting as he sought to unravel the mysteries of the embalmer's art. Yet even he couldn't resist one small theatrical flourish. To transport his audience back to the time when his mummy was so perfectly prepared for life after death, he lit the room with candles made from the very wax he believed had preserved her."

(Notes the CyberScribe, remember this wax and the candles he used)

"When Egyptologist John Taylor joined the British Museum in the late 1980s, he found storerooms piled high with boxes. During the second world war, the museum's collections had been moved out for safety. Although returned soon afterwards, some had not been touched since. Exploring one such storeroom, Taylor came across a large wooden chest. "I had no idea what was in it and no one seemed to know anything about it." He opened the chest. Inside were two trays, each divided into compartments, and each compartment contained a piece of an Egyptian mummy. Taylor had rediscovered what was left of Augustus Granville's once-famous mummy.

"England was in the grip of mummy mania. Public unrollings drew large crowds, lured more by the prospect of seeing fabulous jewels fall from the wrappings than the shriveled corpse within. In (his) mummy, Granville saw a chance to unravel some of the mysteries of mummification. "I expressed a desire to examine the mummy... and explained to my patient how deficient our knowledge was in regard to the process of mummification by the Old Egyptians." The next day, the coffin arrived at Granville's door.



"Granville took six weeks to unwrap and investigate the mummy. "The operation was the most thorough performed on an Egyptian mummy up to that time," says Taylor. After opening the coffin, Granville laid the body on a long table. A search of the bandages revealed only a few blue glass beads and some grains of wheat. The bandages, though, "had been applied with a neatness and precision that would baffle the imitative power of the most adroit surgeon". With the wrappings off, Granville turned his attention to the corpse.

"The body was a woman's and beautifully preserved. Granville deduced that she had been fat: folds of skin over the belly indicated that "before death, this part of the body must have had very considerable dimensions".

"With some regret, Granville dissected the mummy. "I determined, perfect and beautiful as it was, to make it the object of further research by subjecting it to the anatomical knife... in hopes of eliciting some new facts illustrative of so curious and interesting a subject." From the thinning of the pelvic bones he judged the woman to be between 50 and 55. She had borne children. The body was so well preserved that he could "detect the disease of which she had died... as if the examination had taken place upon a subject a few hours after death". His diagnosis was ovarian dropsy - the earliest documented case of ovarian cancer.

"For Granville, the biggest question was the method of mummification. This mummy had no abdominal incision. Most of the organs were intact and in place. One clue to the technique was the softness of the skin and muscles and the pliable joints. Another was the presence throughout of a waxy substance, which Granville believed was a mix of beeswax and bitumen. He deduced that the body "must have been plunged into a vessel containing a liquefied mixture of wax and bitumen and kept there for some hours or days, over a gentle fire." He tried the treatment on stillborn babies. It seemed to work. The body must have been kept in a bath of warm liquid wax

"When Granville presented his results to the Royal Society, they caused a stir. And after he published his findings in Philosophical Transactions, he went on to enlighten the scientifically curious with a lecture at the Royal Institution. There, before some of London's great and good, he exhibited his specimens and performed experiments by the light of candles made from the wax scraped from his mummy.

"Thirty years later, Granville sold the now battered coffin lid and a chest of specimens to the British Museum. All that remained of the mummy were some bits of leg bone and soft tissue, the lungs and heart, and some of the waxy material Granville had extracted from the body. Since 1990, a team of investigators has re-examined the remains using modern scientific methods. Their findings will be published next year. So how much had Granville got right?

"One thing he couldn't know was the identity of his mummy, because Egyptologists hadn't yet deciphered the language of the ancient Egyptians. From the inscriptions on her coffin, we now know she was Irtysenu, a "lady of the house". Granville couldn't know when she had lived, either: the style of the coffin and radiocarbon dating place her in the early 6th century BC.

"In Granville's day, pathology was in its infancy, but he was right about the ovarian tumor. Pathologist Eddie Tapp examined sections of the uterus, ovaries and tubes and confirmed that Irtysenu had a tumor, but it seems to have been benign. "Granville's diagnosis was in the right area but the tumor wasn't fatal," says Taylor. So what did kill her? Tapp found signs of inflammation in the lungs, perhaps caused by pneumonia. Further research found traces of the TB bacterium and suggested that she might have had malaria. "We can't say what the ultimate cause of death was," says Taylor. "All of these are contenders."

"When it came to the mummification, He was right in that they used a cheap method - although the latest theory is that the liquid used was some sort of preservative that would preserve the organs in situ."

"As for the body in the warm wax bath - there he was way off, says Taylor. Rebecca Stacey, a chemist at the British Museum, analyzed the waxy material from the chest and found neither bitumen nor beeswax. What then was the wax Granville found in such abundance that he could make candles from it? When a body decomposes, fats break down to form what's known as adipocere, or "gravewax". "It's an unsettling thought," says Taylor, "but we think his candles were made from adipocere (fat left over from the woman's own body)."

The CyberScribe recently reported on the concerns many have with the changes in Luxor's east bank, where houses, buildings, parks, etc. are in the process of being removed to make a sort of archaeological park extending from Luxor Temple to beyond Karnak Temple, miles away. The report given in this column was biased towards the Western view, because at the time, there was no good Egyptian viewpoint. The following is that missing perspective. Shortened a little for space reasons, it still ought to make you think ('The National'
<http://www.thenational.ae/article/20090102/REVIEW/436701046/-1/SPORT>):

"Samir Farag wants to reclaim the glories of ancient Luxor, even if it means demolishing a village or two. Will the governor's dreams of tourism dollars save the city or destroy it? Simon Mars reports.



"On a recent day in Luxor, I am sitting in a garden looking up at the New Winter Palace hotel – one of Luxor's tallest and, it's generally agreed, ugliest buildings. As the sun sets, I watch a lone laborer, perched on a narrow ledge on the hotel's roof, chipping away at the building with a sledgehammer. The garden where I'm sitting is attached to the Old Winter Palace hotel, a grandly appointed 19th-century structure built in the British colonial style. While the shabby modernist New Winter Palace is being demolished, the antique charms of its hundred-year-old sibling are being enhanced with a five-star upgrade.

"With plans to turn the city into one of the world's largest open air museums, the Egyptian government has busily set about demolishing eyesores such as the New Winter Palace. Meanwhile, they are preserving everything that is fine and ancient– all so that tourists can commingle with a carefully curated version of Luxor's past.

"Luxor is a city that lives off the past. Its monuments, tombs and temples draw over two and a half million visitors each year. And tourism will be even more vital to the city's – and Egypt's – future. More than 12 per cent of the country's workforce currently works in tourism. The country may lack the oil money that's building the Gulf's new cities, islands and landmarks, but it does possess a resource the Gulf lacks: the remnants of one of the world's most astounding civilizations. And so Egypt has begun making a concerted effort to use its past to build its future.

"In July 2004 Samir Farag was appointed governor of Luxor by President Hosni Mubarak with a mission to renovate Luxor's antique sites and redevelop the city as a world-class tourist destination. The task entailed removing all the signs of human habitation that had, over the years, built up on and around the city's historic sites.

"Sitting in his dark, wood-lined, office, the governor speaks passionately about his mission. Complaining that Luxor has long been neglected by developers in favor of holiday resorts such as Sharm el Sheikh, he runs me through a PowerPoint presentation of his plans for the city. Hundreds of photographs are projected onto the wall: of old slums and housing; of brightly colored tomb-wall paintings in the cellars of houses in Gurna; of new homes and widened streets, along with artists' renderings of Luxor's sleek future.

"That future is still a long way off. Farag's first task was to modernize the city's infrastructure: electricity, sewage, water, phone lines and roads. "The only real road we had was the Corniche," he says. "But I didn't start with the Corniche, because every other governor used to come here and begin working on the Corniche. I knew if I started there I would lose the support of people."

"As the governor's reclamation plans continue, a fate similar to that of Old Gurna's villagers now awaits some 5,000 or so people on the East Bank of the Nile. This time Farag is opening up the Avenue of the Sphinxes, a three-kilometer pathway, once lined with thousands of Sphinxes, that links the Karnack and Luxor temples, which was used each year as a processional route during the festival of Opet to celebrate the seasonal flooding of the Nile. Again, the Governor says, all the people moved will be compensated. "The owner of the house will get the price of his land and the price of the house," he says.

"And all this comes in addition to one of Farag's earliest beautification projects: demolishing the shacks, shops, houses and football pitch that once occupied the piazza in front of the temple of Karnack. Go there now and you see a vast open area that permits, for the first time in hundreds of years, a view of the Nile and the temple of Hatshepsut high up on the Theban Hills.

"Just around the corner is a development sure to create new livelihoods for the inhabitants of places like Gournah. The governor says he's building new resorts capable of holding tens of thousand of people outside the city; that Luxor will soon have the biggest youth hostel in the Middle East; that a forest of jatropha trees, whose seeds contain up to 40 per cent oil, is being grown to provide the city with engine oil; that treated wastewater is being used to irrigate 22,000 acres of farmland; that investment zones are being opened to bring in new businesses. "We are building a new factory just to produce a lot of things for the hotels," he says. Farag thinks the city can double the annual number of tourists it currently hosts. In the end, he says, people will appreciate what he's done."

And finally...rumor has it that there was a major football game recently...something about a Super Bowl? Well, dear readers, there is a sort of Egyptian connection to the Super Bowl. This was reported in an odd source, 'Tampa Bay' (<http://www.tampabay.com/news/local/story.aspx?storyid=98922&catid=8>). In small part, it declared:

"Tulane Stadium in New Orleans.

"Tulane Stadium came down in 1980, made obsolete by the Superdome, but not without one last surprise. In a tiny room beneath the bleachers were found two mummies, one man and one woman, stored and forgotten from a long-ago display.

"Got Thothi Aunk and Nefer Atethu are the only Egyptians from 900 B.C. to ever attend a Super Bowl."

And with that, dear readers, muses the CyberScribe...its time to close this column.

If you would like to contact the CyberScribe (also known as Clair Ossian) to ask a question or to suggest an item for a future column, please send an e-mail to clastic@verizon.net or call (972) 416-5211. Don't forget to look up the North Texas Chapter of ARCE's Internet Homepage located at this address: <http://www.arce-ntexas.org/>.

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Karlene...please add the usual headers, footers and notes. And be sure that we use my new e-mail address: clastic@verizon.net

PLUS...remember that we are going to publish the answers from last month's 'Where the heck is it' contest.

Cheers...
Clair

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Where the Heck Is It?

February 2009



This scene is, in fact, one of a kind for Egypt. As those of you who had to ride to school in those horrid yellow school busses suspected, their technology had to be ancient and somewhat primitive. Here is the very oldest preserved depiction of the interior of one of those busses... uncomfortable seats and all.

Three students are riding in just such a bus. Note the grim and long-suffering expressions. If you look very closely, you can still see wads of ancient chewing gum stuck to the sides of the bench seats.

Or, perhaps you suspect that there might be another explanation?

1. If so, where do you think this scene is taking place (i.e., where is it currently located)?
2. The fellow on the right seems to be someone special. Do you know who he is?
3. Why is this scene special?

Bring your answers with you when you attend the January North Texas ARCE regular meeting. The correct answer will be divulged at that time.

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Answers: January, 2009



Long thought to have been the location of the secret source of revenue that supported Egypt in the time of the Mameluke Kings, alabaster (calcite) bookends manufactured for the tourist trade, this actually turns out to have been the mysterious factory where all those millions of fake scarabs were manufactured. Alas, the high tech facility was destroyed when a pot of couscous caught fire.

Or is there another possible answer?

1. Who do you think built this place? Ramesses III
2. Where is it? Medinet Habu
3. And whose temple lies just over the back of that ruined wall? (The close wall, not that one in the background). Mortuary temples of Ay and Horemheb

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Answers: December 2009



In the foreground of this month's photo is all that is left of that famed kiosk built for Pharaoh Setihotep II. Although attractive, the column motif of upside down bundles of green onions never really caught on.

Any better ideas?

1. How about your suggestions for where this structure stands? Near the rear (eastern) portion of the Karnak temple complex
2. What is that rather dilapidated structure behind the columns? The temple built by Thutmosis III (see red circle and arrow, below)

Bring your answers with you when you attend the next North Texas ARCE regular meeting. The correct answer will be divulged at that time.

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