

## CyberScribe 172 - December 2009

The CyberScribe wishes to begin this column on a sad note. Susan Weeks, wife of the better known Egyptologist Kent Weeks has died. The details are few, uncertainty as to the event clouds things, but what we know has been reported by those who were near the area.

Most of us heard the news via this e-mail:

“The details of her death are still not fully understood - she was found in the Nile near their dahabeya (houseboat) - she appears to have slipped. She was found by local officials and Kent was then located and notified.

“It is with great regret that we announce the death of Ms. Susan Weeks, wife of Egyptology Professor Emeritus Kent Weeks.

“Susan received a Bachelor of Arts in graphic arts from the University of Washington. She and Kent met while working on the Nubian Salvage Project in Upper Egypt. In addition to being one of the foremost archaeological illustrators of the past half-century, she has built a career as one of the best general field archaeologists in Egypt, having worked on sites all over the country — both with her husband and as a specialist called by other teams. Members of the AUC community who knew and worked with Susan will always remember her sly wit (which her quiet demeanor never succeeded in obscuring), her keen and penetrating intelligence, and most of all the immense care and concern that she devoted to her friends, colleagues and students.

“In addition to her husband, she is survived by her two children, Emily and Christopher, and one grandchild. Those wishing to send condolences may do so by email care of magdiali@aucegypt.edu, Dr. Weeks’s assistant.”

Additional comments made by people who attended the services stated that they had entertained guests aboard their dahabeya that evening. After the guests left, Kent retired while Susan remain up to tidy up the dinner mess. Later that night police woke Kent Weeks to tell him that his wife had been found drowned in the Nile. Susan Weeks was buried in Luxor, as had been her desire.

Speaking of Luxor, there have been a few more details released concerning the refurbishing of the tourist areas on the east bank where the main temples are located. This major set of changes to the east bank has been very severely criticized in recent months, as it will totally remodel the water front and displace a great many residents.

The wisdom of such sweeping changes is not certain. The interaction between the local Egyptians and the shops is a large part of the fun along the riverbanks. These contacts seem to be doomed to end as the area is increasingly sanitized for the tourists. When one looks at the drawing below, one's eyes are drawn to all the grassy areas and trees. These green belts will need to be heavily watered, adding to the high water problem already present on the banks around the temples.

The article below <http://tiny.cc/ZrfOi> (shortened somewhat) gives the present overview:

“Luxor counts among the world's greatest open-air museum. It offers awe-inspiring monuments alongside more homely pleasures, riding a horse-drawn caliche along the Corniche, sailing a felucca across the Nile and even taking to the air in a hot-air balloon. Haphazard development, though, has unfortunately compromised some of Luxor's charms. In response, Luxor City Council launched a comprehensive development plan three years ago, one of the aims of which is to pedestrianise the Corniche.

“The 10-month Corniche Development Project has been designed by Ain Shams University's Faculty of Engineering and is being implemented by the army. Samir Farag, head of Luxor City Council, explains that the project will be executed in three stages. The first, already completed, aimed at sprucing up the city's backstreets, enlarging and re-paving them and installing new lighting in order to facilitate the flow of traffic from the Corniche. The latter, says Farag, is to be left for pedestrians "to enjoy walking peacefully within the gates of Egypt's ancient history and enjoy looking at the vast Nile". Temples on the East Bank, he told Al-Ahram Weekly, will eventually front directly on the river, as the ancient Egyptians intended.

“The second phase, due to start in January, will divide the Corniche into three lanes, two reserved for emergency services and the third for horse drawn carriages. In places the Corniche will be widened to 14 meters, and several luxurious, and very expensive, 100-bed hotels are planned. Floating wooden sidewalks will be provided so pedestrians might feel they are walking on the deck of a boat.



Design of dock to be constructed in front of the Luxor Temple

“The façades of buildings overlooking the Corniche will, says Farag, be made of sandstone and lit in a manner that makes them appear old. Both Luxor and Karnak temples will in the future be accessed direct from the Nile, and docks will be constructed to allow tourists to disembark. The plan is eventually to restrict transit between the monuments on both banks of the river to feluccas.

“On the West Bank a dock is already under construction. When complete, says Farag, it will be able to handle 10,000 a day. Bus and car parks are also being built, alongside places for camels and horses to be tethered, and bicycles chained.

“The plans, however, have met with criticism from some quarters, with complaints that they may further compromise the atmosphere of the city which they purport to protect.”

A similar fate seems to be in the cards for parts of Cairo as well. The aim is the same...make the sites more tourist friendly, not to make them better for the residents. A lengthy report (<http://tiny.cc/UsYWV>), shortened somewhat, gives the admittedly one-sided view of those who wish to protect the native residents of Cairo. The writer is Jill Kamil, an author who's works appear here frequently:





This sketch, which appeared in *Illustrated London News* on 10 March 1883, shows a scene that was characteristic of the then popular taste for the marvelous, the amusing, the entertaining, and the "oriental". Egypt's mediaeval monuments alone were not objects of curiosity for Victorian travelers. The people of Cairo and their picturesque way of life were objects of close scrutiny, as was their domestic architecture

"I am reminded of the many questions I have asked myself -- or posed to others -- over many years, concerning the deficiencies -- should I say apparent lack of planning -- behind the restoration and/or conservation of historically important zones in Egypt. I speak in particular of Luxor, Aswan, and Old and Mediaeval Cairo.

"Was there a philosophy behind the decisions being made, I asked. Who was making them? What was the incessant talk about "facelifts" in reference to historical or archaeological zones, when what it really meant was that they were being cleared of the living fabric for the ever-growing tourist market? Who, I asked, was behind the erection of the pseudo-Roman walls in Old Cairo, or the superficial beautification of the frontages of the buildings in Muezz Street and elsewhere, presumably in the belief that this would make them more palatable to tourists? And why was interaction with local people not encouraged when it was clear that there could be no meaningful conservation of historical zones without commitment to preserve the framework, which touches equally on history, architecture, and residents. Without doubt some areas are over-populated, but by stripping them of what gives them character, and taking foreign visitors to tour-approved restaurants and encouraging them to make purchases at tour-guide-approved commercial outlets, is to lose the very spirit of the area.

"I noted that whenever there was a press report of an area being developed as an "Open Air Museum" -- whether Giza, Fustat or Fatimid Cairo -- what it really meant was that the local population was being systematically moved out of the area.

"I asked (in articles in Al-Ahram Weekly and in PowerPoint presentations) whether this was really necessary. As Nawal Hassan, chair of the Association for the Urban Development of Islamic Cairo, pointed out during a Cairo symposium in 2002, "Thousands of families' livelihoods will be affected by the plan to seal off the mediaeval city and turn it into an open-air museum. Wholesale and retail shops will lose their clients if they have to reach their destination on foot or from perpendicular streets." She added that tourists anyway showed little interest in mediaeval buildings with newly-stuccoed walls, marble paneling applied to the interior of mediaeval courtyards, mashrabiya windows that looked newly fabricated, and cobbled streets paved with tiles. Foreign visitors, she declared, wanted to explore "the heart of a living city 1,000 years old, with its still dynamic population".

I have keenly followed the praise and the criticism of archaeological and conservation practices in Cairo, and have tried to understand the strategy

behind decision-making. I have joined others in my concern for the monuments, the people, and the long-term effects of pedestrianising Al-Azhar Street, and diverting traffic underground through a tunnel running its full length. And finally I came to the conclusion that there was in fact no integrated planning and development program; and that decisions taken at "the highest level" were considered final and tended to overrule the views of all lower strata of power and public opinion. This, of course, begged further questions: Why was the historical and cultural integrity of historical sites being compromised, and by whom? By the heads of districts under the control of the governor of Cairo who receives direct orders from the presidency? By the Waqf authority, who owns most of the deteriorated buildings in historic Cairo? And what part did the SCA, the Supreme Council of Antiquities, play in the whole conservation scenario, or was it under the direct control of the Ministry of Culture as I suspected? Where did the planning of highways fit into the picture, not to mention the distinction between "polluting" and "non-polluting" workshops?

"The media loves a controversy, and accusations of incompetent restoration continued to make headlines in the Arabic press, month after month, until finally a Cairo Symposium brought together UNESCO experts, archaeologists, restorers, architects and urban developers from all over the world. The aim was to evaluate historic Cairo's conservation effort and remedy past errors. It was also hoped to place the historic zone under a unified body, as opposed to several ministries and government-sponsored organizations, all of which tended to work at cross purposes.

"I met Gaballa Gaballa, then secretary-general of the Supreme Council of Antiquities (SCA). He was far from optimistic. He pointed out that various ministries were governed by law and unlikely to change. In defense of the work the Minister of Culture Farouk Hosni insisted that the restoration was carried out according to the latest techniques delegates with whom I spoke afterwards, and who regarded collaboration between many ministries and government-sponsored organizations as a near impossible endeavor.

"The International Cultural Tourism Charter ratified in 1999 specified the strengthening of links between culture, economics and tourist development "through detailed strategies and integrated planning". It emphasized that development or upgrading for tourism should aim to alleviate poverty through local training and employment programs, "while at the same time respecting the nature and character of different areas and so avoid jeopardizing its cultural and social values." However, because of Egypt's current heavily state-centered political system, in which the government dominates the strategies for planning and implementing all and every project,

local communities are neglected in favor of the national priority for the development of tourism.

“With no integrated strategy, no charter, no general outlines, not even a system of urban regulations, there is naturally conflict among institutions and even departments. Not surprisingly, mistakes have been made. For example, the governor ordered the removal of the clothing stalls in the Al-Ghuriya area close to the mosque of Al-Azhar to give a "civilized" look to the area while pedestrianising it; and he ordered the removal of the traditional pottery industry and its historic kilns from Batn Al-Baqara on the fringe of Al-Fustat near the Roman-Byzantine fortress in Old Cairo, without any consideration for the fact that the industries had traditionally been located there. Likewise, the structural integrity was not recognized along Al-Muezz Street where the guild division distinguishes Arab-Islamic mediaeval urbanism.

“Last month was earmarked for the official opening of Al-Muezz Street in the heart of Islamic Cairo. A great deal of effort went into the preparation of this main artery of the walled city of the Fatimids, where selected historical buildings have been restored in the area stretching from Al-Azhar Street to Bab Al-Fotouh. Debris was cleared from the newly-paved road; buildings still derelict were white-washed; and, in the usual manner of things in Egypt, potted plants were placed along the route. For months the media prepared us for the event. Articles were written ad nauseum about the "revival and restoration" of the "one-time vibrant heart" of the Fatimid city. It was proudly declared to be "the beginning of an ongoing program to renovate and preserve all Egypt's Islamic heritage". All was ready for the trio comprising Mrs. Suzanne Mubarak, Minister of Culture Farouk Hosni, and SCA Secretary-General Zahi Hawass, who usually attend such events. But they failed to turn up, so the official opening did not take place.

“Is it too late to change the philosophy regarding the protection of historical zones from one of open air museums to one of sustainable development in its every sense?”

Controversy seems to be everywhere in the news with Egypt these days, and of course the center of this controversy often revolves around the figure and attitudes of Zahi Hawass. With all the great and good things he does, his image is somewhat damaged by the tilting at windmills events that gather world press attention. Yet again we are treated to Hawass demanding this or that ancient art work or relic.



This month is no different. Under the headline ‘The adventures of Egypt's famous antiquities hunter in Paris’ (<http://tiny.cc/XGitA>), Hawass is discussed in ways that are not at all flattering to him or to his goals. This is unfortunate, for we all know that most of what he does or attempts is positive. Shortened somewhat, the article states:

“Gone are the days when young French writer André Malraux, who would go on to become France’s minister for culture, could chip off four sculptures from a Cambodian temple and ship them back to France. Almost a century later, the French government has officially returned five frescoed fragments from a Luxor tomb to Egypt, ending a row that had poisoned relations between Cairo and Paris. The artifacts, the last of which was handed over to Egyptian President Hosni Mubarak by his French counterpart, Nicolas Sarkozy, in Paris on Monday, are thought to belong to a more than 3,200-year-old tomb in the Valley of the Kings. They were illegally carried out of Egypt in the last century, before the Louvre museum in Paris acquired them in 2000 and 2003.

“The fragments’ return home is largely the work of a 62-year-old Egyptian, Zahi Hawass, who has spent the better part of the past decade scouring the world on the hunt for relics from the Pharaoh’s age. “This news fills me with joy. I have sent a delegation from the Cairo museum to fetch them in Paris,” he told FRANCE 24.com in a phone interview from Cairo.

“A controversial figure, Hawass has been at the helm of Egypt’s Supreme Council of Antiquities since 2002. As such, he alone can grant archaeologists the permits required to carry out excavations in his country. A few years back he embarked on a mission to repatriate some of the artifacts from Ancient Egypt that are currently held in Western museums. On his website, Hawass boasts of having recovered some 5,000 works of art that had been disseminated across the world. To lay his hands on the Louvre’s relics, he went so far as to withdraw Egypt’s collaboration with the landmark Parisian museum.

“But in an interview with FRANCE 24.com, a source at the French culture ministry, who wished to remain anonymous, said Hawass’s move to withdraw Egyptian collaboration with the Louvre was tantamount to blackmail. He also noted that France was careful to point out that it was handing over – and not returning – the fragments. “A return would have implied a theft, whereas the Louvre bought the fragments in good faith – even though they had initially been taken out of Egypt illegally,” he noted.

“Nor will the Louvre’s recent gesture of goodwill spare it from future harassment. For Hawass, the return of the frescoes is just the beginning. “We will officially request the return of six major works currently in France, including the famous Dendera zodiac [deemed one of Ancient Egypt’s most valuable objects and also housed in the Louvre],” he told FRANCE 24.com.

“Hawass’s persistent demands have irritated some officials in Paris. “There was a time when he even wanted the obelisk on Place de la Concorde [in Paris]! We cannot empty all of France’s museums just to please him,” said the source at the French culture ministry. Concerning the Dendera zodiac, he added, “We are protected by the UNESCO convention [an international text, signed in 1972, that details the rules governing ownership of artworks acquired through fraud].”

“Critics say the archeologist’s zeal conceals a hidden agenda, with some suggesting he has set his eyes on the post of culture minister. But one thing is certain: Hawass is hoping the future Grand Egyptian Museum, which is set to open on the Giza plateau between 2011 and 2012, will house the most beautiful works of art from Ancient Egypt – including those that are now abroad.”

Zahi’s crusade continued across the Channel to raise the banner of the Rosetta Stone once more. Here his cries are even more strident and have raised the hackles...and resistance...of the British. In a piece (<http://tiny.cc/Pye1d>) in the ‘Times On-Line’ (shortened somewhat) we read:

“Zahi Hawass, the formidable secretary-general of Egypt’s Supreme Council of Antiquities, has demanded that the stone, which he calls an “icon of Egyptian identity”, be returned from the British Museum to Egypt. “We own that stone,” he told al-Jazeera television recently. “The motherland should own this.”

“For Dr Hawass, and many others in so-called “source” countries, this is a simple issue of restoring looted cultural property: “For all of our history, our heritage was stolen from us. They [the British Museum] kept it in a dark, badly lit room until I came and requested it.”

“There are several objections to this, beginning with what he means by “we” and “the motherland”. Modern Egypt did not exist in 1799, let alone in 196BC, when the stone was carved. Unlike some controversial items in

Western museums, the stone was not smuggled away, but handed over to the British as part of a legal treaty, signed not only by the French and British, but by the Ottoman Government in Egypt.

“As for the absurd notion that it was undervalued and poorly exhibited: the Rosetta Stone has been on almost continuous, prominent display since 1802, the single most visited object in the entire museum.

“But more than that, the Rosetta Stone is an emblem of universality, and a product of the multiple cultures that existed in the 2nd century BC, in what we now call Egypt. Dr Hawass, a brilliant and inspiring defender of the past, has selected the wrong object over which to fight a narrow, nationalistic political campaign for “repatriation”.

“It was extracted from the tangle of history through international rivalry, but it came to be understood through international co-operation. Thomas Young, British scientist and polymath, deciphered parts of the demotic text (mostly during weekends in Worthing) and offered up his findings in the Encyclopaedia Britannica of 1819. Jean-François Champollion, the French Egyptologist, corresponded with Young, and produced his own breakthrough in 1822. Instead of complaining about being pipped to the script, Young was delighted: “Were I ever so much the victim of the bad passions, I should feel nothing but exaltation at Mr. Champollion’s success.” Young was a true son of the Enlightenment, fascinated by discovery for its own sake: in addition to the Rosetta code, he left us the word “energy”, as applied to science, “Young’s modulus” of elasticity and “Young’s principles” in life insurance.

“But it is Young’s principles of openness to the intellectual riches of ancient objects that should inform the argument over cultural property. Instead of debating ownership and trying to impose modern notions of political sovereignty on ancient cultural patrimony, the argument should be about how to bring the world’s cultural riches to the widest possible audience, regardless of where they physically reside.

“The Rosetta Stone is not a national icon, as Dr Hawass maintains, but an international symbol, as demonstrated by its idiomatic usage: the word “Rosetta” has come to mean not just unlocking ideas, but spreading them. Some ideas, and some objects, are so universally important that they demand that we stand spontaneously to attention.”

Lest his readers think that the CyberScribe has declared war on Zahi Hawass, think again. In the overview, Hawass has been a great asset to Egypt. Another chance to see this side of Hawass's creativity and energy appears in the next item where a planned restoration of the damaged paintings in the tomb of Tutankhamun. An Associated Press report (<http://tiny.cc/2L5wu>) discusses some of the plans to save these paintings. Already damaged badly by ancient changes when Carter first laid eyes on them, the paintings continue to degrade and help is needed. The Getty Museum, savior of the tomb of Nefertari in Luxor, is again accepting the challenge. The text is shortened somewhat, but we learn the following:

“Strange brown spots, apparently mould, have appeared on the walls of Tutankhamun's burial chamber. Its elaborate murals, which tell the story of his journey into the after-life, are now covered in dust and have begun to peel in places. The king's wooden coffin is losing flakes of gilded paint and may also be in the early stages of decay. Now, in an effort to stop the rot, Egypt's Supreme Council of Antiquities has called in the experts. For the next five years, a team of scientists and Egyptologists from the Getty Conservation Institute in California will intensively study, then attempt to preserve this great archaeological wonder of the world.

“Getting Tutankhamun's tomb to surrender its secrets is a painfully complex process. The project will, for the first time, map every inch of his burial chamber, establishing every substance that went into the paints and mortars with which it was constructed and decorated, and shedding precious light on the construction techniques used by the ancient civilization that built it. "King Tut's tomb has very specific problems," says the team's director, Jeanne Marie Teutonico. "One is flaking [of paint], in a lot of places. The other is the brown spots on the walls. They've been there since Carter excavated, but some people think they're growing. And no one knows what they really are. Could they be fungus? Bacteria? Are they still alive? Can they cause harm? We need to find out."



Scientists examining the flaking King Tut murals.

“About six million people a year visit the Valley of Kings, about an hour outside the desert city of Luxor. For many of them, the highlight of the trip involves joining the crowds who troop inside the tomb, sometimes standing four rows deep on the viewing platform overlooking his former resting place. This, so far as researchers can tell, is contributing to the decay. "The amount of visitors affects humidity inside," says Shin Maekawa, one of the research team, who is mulling over pages of data from within the tomb. "It's a small space, maybe 100 meters square, and each person in it will emit roughly 100ml of water vapor in an hour and produce the same amount of heat as a 100-watt bulb.

“"We've been monitoring humidity levels inside, and they can range from 20 to 70 per cent. In the past it got up to 90. At higher levels, we get seriously worried about fungi activity. There's also a problem with dust; you can't vacuum the tomb, because it would damage it, so it has never been properly cleaned. But dust comes in through visitors' skin, hair and lint, so we need to work out what to do about it all."

On the team's initial visit to Egypt last month, they used state-of-the-art X-ray machines and lighting systems to analyze the exact substances present in the paint on the walls of the tomb, so they can work out how best to clean and conserve its murals. It is a painstaking process, in warm, muggy conditions. Analyzing a single small section of wall can take hours.

“The second part of their remit involves turning Tutankhamun's tomb into a more visitor-friendly attraction. Many visitors to the Valley of Kings, having fought through the crowds, feel underwhelmed at the burial chamber, because almost all of its contents – including all of the golden treasures – are now in the Egyptian Museum in Cairo. It makes few concessions to educating visitors and is frequently criticized in tourist guides. From 2011, when the initial stage of the Getty Conservation Institute project is completed, they will try to give the tomb an air of pizzazz more commonly seen at Western museums and monuments.

““We could certainly improve on the visitor's experience,” adds Ms Teutonico. “It's not great. We'll look at the lighting, installing railings on the stairs, and work on helping the presentation of the whole area. It also needs some kind of ventilations scheme: it's hot, and the air exchange is not very good. ””

On another up beat, how many of you readers really know much about one of our favorite North Texas speakers, Dr. Salima Ikram? She has been here a number times as a speaker, and we see her on the television specials all the time, but who is she? A nice piece on the Internet (<http://tiny.cc/iYDHG>) from a Pakistani source and written by Mohammad Ayaz Abdal fills in a lot of the details:

“In the land of great Pharaohs, under the shadow of the mighty pyramids, there lives a woman who seems to know every intricate details of every conspiracy that went on in the ruins of the magnificent palaces. You will see her on your TV screen, if you are a history buff, detailing the customs and routines of Ancient Egypt's daily life ... and death. Right from their traditions and scandals, she will explain the fine details of mummy making. She has always intrigued me. Her accent was non Arabic. So I searched for information about her and, to my amazement, I found that she is a Pakistani and from Lahore.

“Dr. Salima Ikram is an expert of mummification or Egyptian funerary archaeology; she can speak on hours about the ancient Egyptian techniques of mummifying animals and humans. Her command over her subject is fascinating. It is safe to say that if we have to somehow recreate this ancient civilization today, she would be one of the major architects.



“In addition she also teaches Egyptology and archaeology at the American University in Cairo. She is the correspondent for KMT, a popular Egyptological journal, a frequent contributor to Egypt Today, and the co-director of the North Kharga Oasis Survey. At the American University of Cairo, Ikram also teaches courses on ancient Egyptian history, culture and society, food and drink, and art and architecture, as well as archaeological methods and theories. “Ancient Egypt is part of our common heritage,” she says. “We need to present Egyptian history and culture in a way that is easily understandable to everyone, focusing on their humanity.”

(Says Salima) “I was born in Lahore, in the shadow of the Badshahi Mosque. I became interested in ancient Egypt when my parents gave the Time-Life book of Ancient Egypt as an 8th Birthday present. When I was 9 I visited Egypt. I fell in love with the place and the subject after I saw the twin statues of Rahotep and Nofret, and Tutankhamun’s treasures. As my father was working on the Egyptian economy we visited Egypt frequently and I got to see more and more of the country and its treasures. When I chose to follow the path of Egyptology, my parents were very concerned as they feared that I would not be employed ever. However, they were delighted when I found a job.

“She pursued Egyptology and Archaeology at Bryn Mawr College, Pennsylvania, USA, where she earned an A.B. in Classical and Near Eastern Archaeology and History. She went on to earn her M.Phil. and Ph.D. from Cambridge University in Egyptology and Museum Studies. During the course of her Ph.D. she also trained in faunal analysis.



(The CyberScribe asks if his readers have any idea where this photo was taken?)

“She is also the founder and co-director of the Animal Mummy project at the Egyptian Museum in Cairo; she has emerged as one of the leading scholars in Egyptian funerary archaeology. Combining an interest in and understanding of the past with a passion of preserving it for the future, she has brought the little known world of animal mummies to light. Her series of books include a line of children’s books and three authoritative works - Divine Creatures, The Mummy in Ancient Egypt, and Death and Burial in Ancient Egypt. Her TV credits include Da Vinci Code: Decoded (Channel 4 UK), Tomb Raiders: Robbing the Dead (History Channel) and The Real Scorpion King (History Channel). However her animal mummy project is worth a special mention. She raised funds for safeguarding and analyzing these animal mummies by encouraging Egyptians to adopt a mummy. She has been delighted by the response



“Ikram says controlled tourism and the education of tourists are key to “preserving the heritage of ancient Egypt for posterity, as the increase in tourism, together with the rising population and its associated pollutants, are very destructive to antiquities all over the world.”



“She is among a few Pakistani women who has gone far and beyond our traditional definitions and has made the country proud. She provides the following words to her fellow country women.

(Says Salima) “If a Pakistani woman wants to do something, then she should. There is really nothing to stop her. From the time of my grandmother onward, women in my family have been following their very independent paths. One needs to be sure of what one wants and the way of pursuing that goal with the highest degree of professionalism.””

And finally, Sarah Parcak, another visitor and speaker for the North Texas Chapter of ARCE, has made a momentous discovery. Well known for her work blending the study of satellite photos with the search for ancient cultural sites, she was proud to announce that she has discovered a huge, and till now, undiscovered Egyptian sphinx.

Sarah graciously allowed the CyberScribe to help present her discovery to the world. In her own modest words, she stated "Please! Call it a "hair raising experience", due to the fact that I could not make heads or tails of it...just pussyfooting around, really..."

And the discovery?





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

Cheers...

Clair

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

Where the heck is it? - December 2009



This is the seldom seen stele erected by an obscure Pharaoh, Wallyhotep III. It depicts the Pharaoh beseeching Osiris to intervene and make sure that his



wife does not find incriminating papyrus testifying to his misdeeds...committed while the Great Royal Ornament thought he was off playing golf. Gifts include a jar of gin, and some Hershey's Kisses candy (on the table between them)

Or not:

1. Where do you think this monument resides? Be very precise. Just naming the city is not good enough.
2. Who is the pharaoh depicted here?
3. If you don't think those are Hershey's Kisses on the table, what are they?

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

Where the heck is it – November 2009



A rare photo depicts modern Egypt's one and only attempt to produce a space program. Here, at the launch pad in downtown Aswan, they are preparing to load the space travelers prior to the spectacular takeoff of 'Horus-1'. This was an attempt to fly to Mars and tidy up the well-known pyramid on that red planet.

Unfortunately, the shot fell somewhat short of the primary goal...travelling only a quarter mile, crashing into a hummus factory.

Or if you disagree...

1. Where do you think this scene is located?

Alexandria harbor

2. What do you think is happening?

An obelisk has been loaded into a steel cylinder. It will be towed to England.

3. What major mishap occurred during the craft's maiden voyage?

It was lost at sea in a storm when a hawser broke...and later recovered safely.

4. And...where did the payload actually end up?

It is now located outside the Houses of Parliament in London, on the banks of the Thames River.