



The Drink Tank

THE DRINK TANK

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drinktankeditorial@gmail.com





EGYPT

I've read a lot of people saying that Ancient Egypt was responsible for the modern world. Possibly. I've read a lot of people saying we fundamentally deny the glory that was Egypt and the true magnitude of their accomplishments. Maybe. I've also read that Ancient Egypt is really super cool to study.

No doubt.

For me, it all started with 1979. There was an exhibit my entire family went to in San Francisco. Well, my entire family except for me. They saw the incredible treasures, from the legendary golden headdress to all the carvings that Howard Carter found when they opened up the Boy King Tutankhamun's tomb. They did bring me back the catalog, though, and I poured over it until it was basically in tatters. Wonderful things. I loved it so much, and I did get to see the 2008-9 tour of Tut's treasures that DIDN'T include the headdress, but what are you gonna do?

The year 2023 has been decent for me, and I got an interview to appear on a TV show as an expert on the Zodiac Killer. It's not a done deal yet, but I'm so very excited.

The exhibit my work opened in San Francisco for the last month and a half has been a great success, and I've been very lucky to get to spend a lot of my time up here, waiting to give tours. With so few tours, I get lots of time to write. See why I'm doing so many issues lately?





SNAPSHOT IN TIME: EGYPT ON THE CUSP OF THE GULF WAR

BY KATHRYN DUVAL

I flew into Egypt in August 1990, just after Iraq invaded Kuwait. It felt surreal to be arriving in the Middle East during a Mid-East crisis.

Heading towards Ramses Square from the Cairo Airport in our taxi, I saw military men with assault rifles facing away from our boulevard towards the cross streets. They were there to protect the national leaders coming into town for the Arab League summit.

The invasion was worrying, but my future husband and I were in Egypt to see the sights after a four-month overland tour through 11 countries, from Morocco to Kenya. After a few days exploring Cairo, we headed south on the train to Aswan and Abu Simbel. We visited ancient temples along the Nile. We spent days in Luxor, visiting Karnak, tombs on the West Bank. We sailed on a Felucca and visited the boat owner's home to meet his family. We headed out to the Red Sea by bus and took "a vacation from our vacation" snorkeling and riding in a glass bottom boat. We managed to ignore the impending crisis quite effectively.

“EGYPT IS A WONDERFUL PLACE TO GO WHEN YOU’RE
TIRED OF THE REAL WORLD. EGYPT’S A PLACE FAR, FAR
AWAY IN TIME AND SPACE.”

We returned to Cairo and continued the sightseeing whirl at sites that were much less crowded than they had been two weeks prior. We visited spice markets, a Coptic church hanging over a Roman fortress, an ancient synagogue and, of course, museums. We took a few of trips out of town, up to Alexandria, over to the step pyramid at Saqqara and out to Bubastis ruins. We went to the Sound and Light Show at the Pyramids. It's usually hard to get a good seat, we were in the second row. And there weren't any people sitting behind us. If you've seen The Spy Who Loved Me, you know how crowded the show usually looks.



All the tourists we'd seen here before were gone. Few of us were left. Shopkeepers and hawkers that catered to tourists were feeling desperate. They would approach us on the street to ask, "Where are you from?" "America," we'd reply. And they'd respond with enthusiasm. "We love America!" or sometimes "We love your president!" One man responded with, "I hate broccoli." I really wasn't sure how to respond to that. I rather like broccoli and I didn't feel a need to show my patriotism by dissing a vegetable.

Each day after sightseeing, we'd drop by one of the big American hotels along the Nile where we could check the teletypes in the lobby for the latest articles from AP and two other news services. We felt the urgency to know what was happening in the world, even though we'd ignored it for months. Also, the hotel was also a relaxing spot to watch the river. We could have a drink in a safari bar while we evaluated the daily news before heading back to our bargain accommodations on Ramses Square.

Most of the people we saw on the street near our hotel were young men in military uniforms boarding trains. The mass of tourists had been replaced by draftees called up for war.





VIEWS OF EGYPT

PHOTOS BY WAYNE DISHER











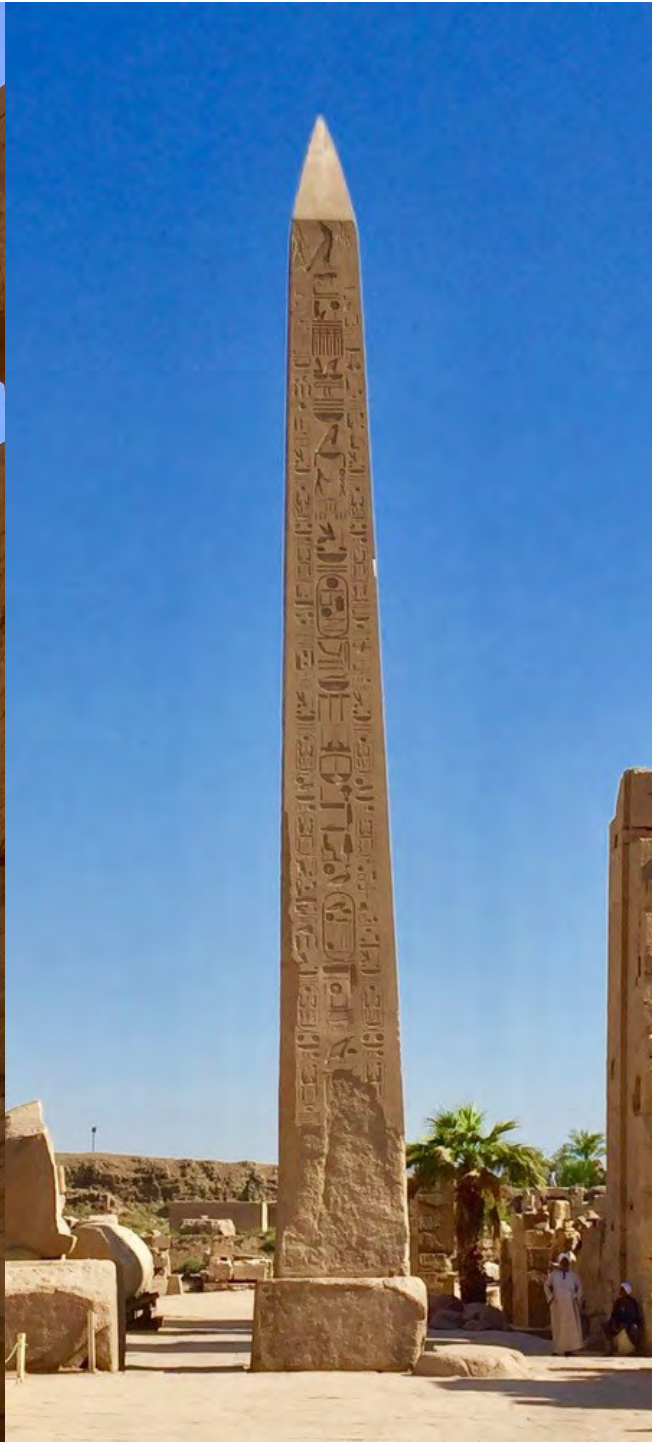


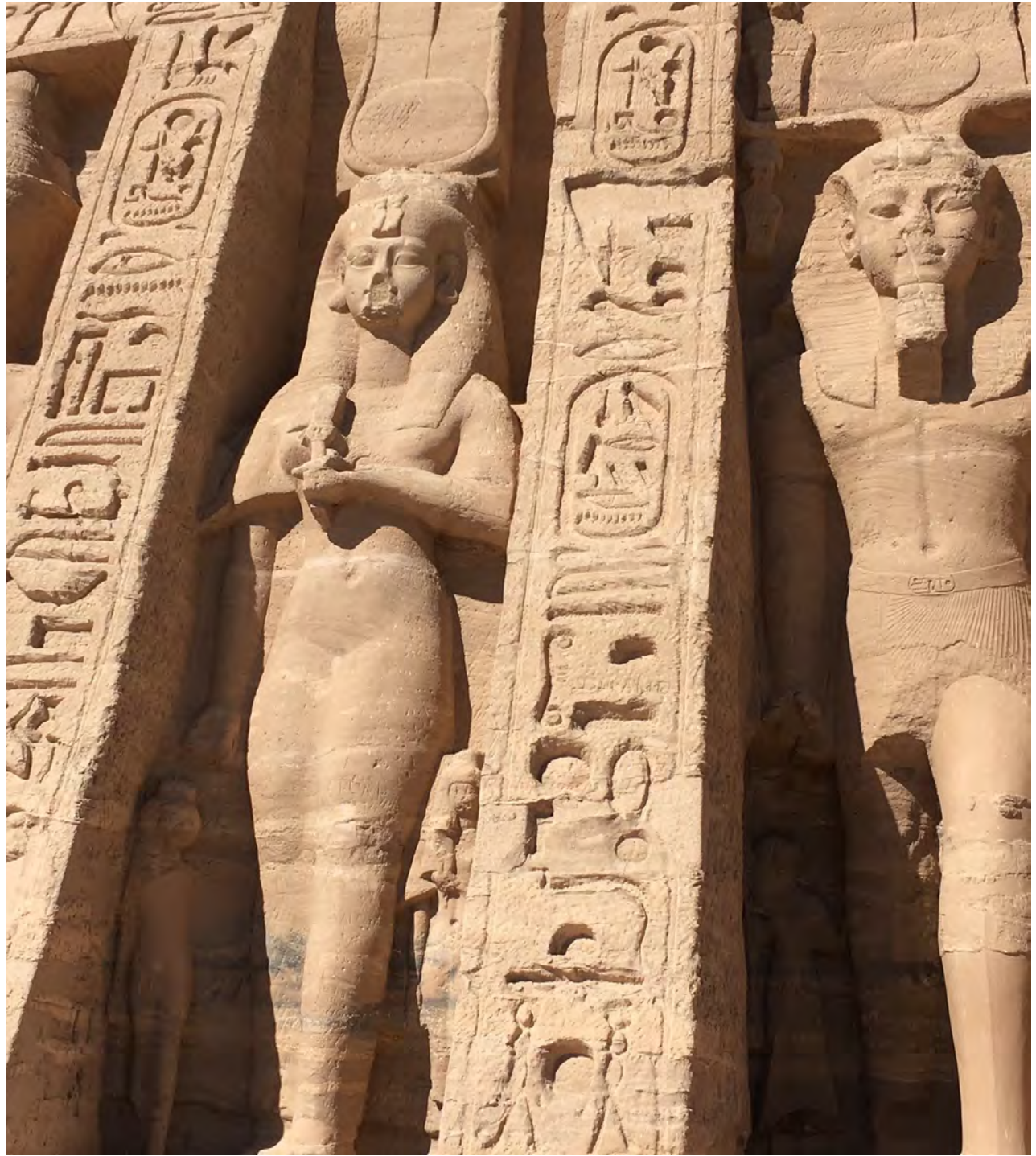














NAPOLEON: FATHER OF EGYPTOLOGY

BY CHRIS GARCIA

I've been listening to *The Great Courses: The History of Ancient Egypt*. It's 24 hours of awesome stuff, and I think it's well-told. The early chapters are great, and it's a strong introduction (where the pull-quotes for this issue came from) to the topic. It did jump around a bit, and directly after the chapter on the pre-history of Egypt, there as an entire chapter on the foundation of Egyptology. It's out of order, but it also explains some important things about why so much of Egypt's history is known today, and that it was all Napoleon's fault.

I was shocked, though I shouldn't have been.

Napoleon was a collector. The Louvre is an absolute testament to that fact. He went on campaigns and, like the emperors of Rome, brought back tribute in the form of loot. I guess it wouldn't be tribute, more like he'd loot and call it tribute. Anyhow, he brought back many things from many lands, especially Italy after the Italian campaign, which is why so many of the paintings in the Louvre are Italian in origin, which also led to the theft of the *Mona Lisa*, but I've talked about that many times before.

Now, the Brits needed to hold on to Egypt (which was controlled by the Ottoman Turks and administered by the Mamluks) because it was the stopping point for trips across to India. It was also just a good foothold into that part of Africa. The French, never glad to see England happy, decided to take Egypt to make life a little harder for the Brits to get to their honeypot. This pre-dated Napoleon's leadership, but after taking care of the whole Italian thing, he was on a roll, so in 1798, he led about 50,000 soldiers on to Alexandria. They conquered Malta on the way, and then they landed. Along with the warriors, Napoleon brought a bunch of scientists: naturalists, geologists, mathematicians, chemists, engineers, botanists, historians, and artists. Napoleon was planning on taking stuff back, but he also wanted a full recounting of what Egypt was and had been.

One thing that I had always thought was that the history of Egypt was always known, but no one really cared. This is kind of true, but Egypt had always been a fascination, just not with institutional backing. There were no systematic collections of Egyptian artifacts yet, though some were in museums around Europe. The thing was there was no complete description of what Egypt was because there were too many foreign narra-



tives involved that you couldn't unravel. Plus, the hieroglyphic script that everyone recognized wasn't readable yet. What was known were the pyramids, the temples, the statues, that there were these weird cartoons on the walls, and you could get some good money peddling any artifacts you dug up to the rich for their cabinets of curiosities.

The team of 167 that Napoleon brought was not only broad in knowledge, but extremely wide in scope. He wanted to produce a picture of Egypt that he could bring back to France to serve as a marker of his victory. They had a first battle that went well. The Battle of the Pyramids was a typical Napoleonic victory, based almost

entirely on superior strategy against an outmatched foe. The scientists were out and about looking at stuff, and perhaps most importantly, making drawings. There were many drawings and paintings of Egypt in and around Europe, but for the most part, they were more based on distant observations and hearsay than on personal close observation. The *Institut d'Égypte*, the Institute for Egyptian Studies.

Now, the study of ancient Egypt started in ancient Egypt when Thutmose IV led a dig at the Great Sphinx after having a weird dream. The son of Rameses II, Khaemweset, went about uncovering and restoring old temples, tombs, and pyramids. He gets credited as the first Egyptologist, though I might simply put him in the role of preservationist. Various folks from all over studied Egypt to a degree, but they didn't apply any



sort of sincere methodology.

And if there was one thing Napoleon insisted on, it was methodology.

The naturalists, and especially the botanists, got busy collecting samples. They had thousands of them, along with scientific drawings of the specimens and the conditions they were found in. This alone was an incredibly valuable thing for researchers to have, only made more valuable today because it gives an accurate record of what was in Egypt at the time. The idea wasn't just to make a record of the land that France would own after Napoleon was done, but to make im-

provements, in essence to bring modern Europe to Egypt. They were to figure out a canal through Suez, roads to allow for transport, and to build libraries and other sites for learning. They undertook a full scientific review of Egypt, one of the most thorough of any country ever done by an invading nation. Now, these things are done regularly. The millions of pages of analysis of Vietnam done prior to and during the war are clear evidence of Napoleon's far-seeing influence.



One thing that was an offshoot was the introduction of the printing press to Egypt. Napoleon wanted to create buzz, and to get decrees out over time. The Institute also needed the presses. These were the first western printing presses in Egypt, with the closest other presses in Istanbul.

Digging also started around this time, though there's less focus on it at first. Tombs were found and some major excavations took place, including one that yielded the single most important archeological discovery of the eighteenth century – The Rosetta Stone.

The stone itself was found in 1799 in a fort in the city of Rosetta. The stone is only a part of the whole, which had been a part of a stele. The stone had been used as building material, and most importantly, it had been kept out of sight. It's highly likely that there were other pieces like it, but the situation with invading forces taking over meant they may likely have been destroyed.

And the Rosetta Stone didn't fare perfectly either.

A bunch of the hieroglyphs are missing, and the Demotic script is somewhat complete. There's some of the Greek missing, but there's overlap enough to make it make sense... if you knew what you were looking for. Demotic is a script form of hieroglyphs that's easier to write. In the tombs, folks had seen ovals with hieroglyphs in them for centuries, so they figured those must be the name of pharaohs, which it turned out they were. Once they had the name of the pharaoh in Greek, Ptolemy, they could find that and work it out. It turns out that a script not used on the Rosetta Stone, Coptic, would have been so much more helpful, and is what led to it being deciphered. A dude named Jean-François Champollion spoke a ton of languages, and one of them was Coptic, a language that was as close as you could get to the Egyptian language spoken at the time of the Pharaohs. Using the Greek words and understanding the closest thing to an existing form of the ancient Egyptian language allowed Champollion to get as close as we could possibly get to understanding and reading hieroglyphs.

Now, Napoleon didn't manage to win Egypt. He got routed by his most famous foe, Horatio Nelson. He beat the fleet Napoleon had brought to Egypt at the Battle of the Nile, and then just sort of left them alone. Eventually, Napoleon would leave to get back home and declare "mission accomplished" which he certainly did. The army he left behind ended up getting it handed to them and they had to capitulate, leading to the Capitulation of Alexandria. They worked out some decidedly important things – all the scientific stuff could go back with the scientists to France, as they would be returned, if they wanted, with the soldiers who the Brits would ferry back. The antiquities, though, they would go with the Brits, and they formed the base



for the British Museum's legendary Egyptian collection.

The *Institut d'Égypte*, the building, was burned during the Arab Spring. They lost some amazing materials, and the building itself was historic. This was the lasting sign of the French time in Egypt, so I guess it makes sense that it burned.





TIMELESS

BY DEBBIE BRETSCHEIDER

Ah, ancient Egypt, the land of pyramids, temples, obelisks, queens, kings, vampires, werewolves, ghosts, and the soulless.

What, you didn't know ancient and not so ancient Egypt had vampires, werewolves, ghosts, and the soulless? Well, according to Gail Carriger's Parasol Protectorate books that are set in Victorian England, they certainly were very involved! The Parasol Protectorate series includes five books, *Soulless*, *Changeless*, *Blameless*, *Heartless*, and *Timeless*. The books introduce Alexia Tarabotti, who is soulless and living in a Victorian England (around 1880's) where vampires and werewolves are part of high society. Actually, the vampires rule high society, with their drones out and about and reporting back to the Hive Queen. They particularly do not care for Alexia, as her soulless power is such that if she touches a vampire or werewolf, they briefly lose their supernatural powers.

During the second book, *Changeless*, a regiment of Scottish werewolves come back from Egypt and suddenly they are human all the time. As well, any area they pass through with their luggage is an area where any the supernatural stays human. Of course, everyone blames Alexia, and she is off to Scotland to take charge. The



regiment had brought back Egyptian artifacts, claiming they had legitimate paperwork, but as Alexia states, “But I understand very well how the antiquities system works in Egypt these days.” It turns out that one of the mummies they brought back was a soulless, which caused the problem and another bigger problem as two Soulless can’t breathe the same air. After many other adventures, the soulless mummy or preternatural was cremated and the issue was resolved.

Did I mention that Ms. Carriger has a Master of Science in Archaeological Materials from England’s University of Nottingham and a Master of Arts in Anthropology from the University of California Santa Cruz? And that before becoming a published author she worked as an archaeologist? It does make what she says about Egypt more meaningful.

In *Timeless*, Alexia, her werewolf husband, Lord Woolsey, and their daughter Prudence are invited to Egypt by the Vampire Hive Queen Matakara. Matakara is very old even for a vampire as she was also King Hatshepsut, last of the great pharaohs. The vampires had eventually rid Egypt of werewolves and were using dead soulless as protection, creating the god-breaking plague, which turned the supernatural human. Of course, this being a story about Alexia, many adventures happen, and they end up in the Egyptian desert among the pyramids and the Temple of Hatshepsut.

As Alexia and her entourage arrive in Alexandria, this is the description of what Alexia saw:

Alexia simply absorbed the quality of the place: the subdued tranquility of exotic buildings, broken only occasionally by the white marble turrets of mosques or the sharp knitting-needle austerity of an obelisk. It was mostly sand colored, lit up orange by the sun – a city carved out of the desert indeed, utterly alien in every way. The thing it most resembled was a sculpture made of shortbread.





WHERE ARE THE CROWNS

BY CHRIS GARCIA



The Egyptians liked to take it with them when they died.

They'd either put the actual stuff they'd used in life, or clay or wood representations of them, in their tombs because they would need them in the afterlife. This meant that we had a much better idea of what was used by Egyptians in those times than almost any other group in history. They brought furniture and clothes and all manner of other things, and if you were of the upper classes, you brought more into the tomb with you. Hence, if you were the pharaoh, you could bring just about everything with you, but for some reason, we don't have either of the two important symbols of Egyptian power – the crowns of Lower and Upper Egypt.

Now, the two parts of Egypt, the upper (which, when viewed on a map is the lower [or stage-upper] part of Egypt) and lower, which is the top part. That's because they measured everything by the Nile and it flows from south to north, so the upper part would be the higher part which is the north. Got it?

OK, so each one had its own ruler, and they each had a different crown. The crown of the Upper Kingdom was the White Crown, or the *hedjet*. It was tall, kind of an extruded cone in style, and it was white. The Lower Kingdom crown was the *deshret*, or the red crown. It was much pointier, kind of slung back, with a feather coming out in the front. After the two Egypts were unified by Narmer, the crowns were also unified into a single, audacious crown – the *Pschent*. That's the crown I tend to think of the Pharaohs wearing.

I should also mention that the famed head mask of King Tut isn't wearing a crown, but a fabric headdress presented in gold form.

So, the crowns had important connotations. They represented the gods' power. The crowns gave them the role as successor to Horus, the god who had



ruled over the land. That connection made the crown an incredibly important part of the whole Pharaoh thing.

So why haven't any of them been found?

This is a big question. Why wouldn't a pharaoh want to have the symbol that tied them to the gods? Going on to the next world without the thing that pointed out you were a big deal in the previous life seems like a strange choice. There are potential reasons, both physical and philosophical.

Let's start with the easy – physical.

We don't know what the crowns were made of. It's possible they were leather. The Egyptians used a lot of leather, though the early stuff was basically craped skin as opposed to tanned leather. There's the possibility it was made of goatskin. It's possible they were a type of felt. Wood is a possibility, as is ivory. Those last would have been uncomfortable, for sure, but linings and the like could have made them wearable. I tend to think the White Crown was ivory and the Red was wood. These would be long-lasting and show importance, and if they weren't worn every day, not super unpleasant.

Now, tombs are great places for preserving artifacts. They're dry, there's no wind, they're out of the way. The reason why so much wooden material has survived is because of the low moisture. The general desert-ness of the portion of Egypt where these folks were buried also helps on that front. Still, not everything you seal up in a tomb is going to do great. Yes, a bunch of fabric has survived, but some has not. It's not completely unlikely that if a crown was made from scraped hides, even a single bug that got in could have eaten it. The tombs also had some mold and decay, and a few tombs, those built closer to the Nile, often had great decay.

But most pharaohs' tombs were in prime survival locations.

There's another physical reason – there may have only been one, or at least one of each. Yes, those crowns were in use for three thousand years, but if they were of a material like ivory or wood, and with the proper care and pad-



ding, they could have lasted. Where there are hundreds, or even dozens of a thing made, the likely survival of one of them is quite high, but when only one or a couple are made, that becomes a sketchier scenario. Still, you'd think the last of the pharaohs would have it then. Then again, even well-made stuff might not last 3000 years no matter how well it's made, so maybe there were a bunch of them.

The philosophical ones are interesting, too!

The first thought is that the crowns were destroyed after the reign of every pharaoh. Now, there's tradition in the Catholic papacy that the Ring of the Fisherman is destroyed after the death of the Pope, but that's to prevent the signet being used to forge documents. Now, in other cultures, you must break the ties to the body by breaking a bone or cutting off a body part or what have you. If the crown represents the gods' power invested in the wearer, then perhaps it is important to break it to release that power and allow another pharaoh to bring it into themselves through their newly made crown. Could be.

The other possibility is that the crowns buried with the pharaohs would have been a prime Scooby snack for the folks installing the finishing touches to a tomb. Graverobbers often made off with various smaller objects, which is why in many tombs you'll only find big stuff like furniture.

Conquerors would have had a good reason to destroy, or at least steal, the crown. If it is what ties the Pharaoh to the power of the gods, by taking it, they assume those powers. The fact that the Romans were the last would make it possible that they took it.

The one that I think might have some currency is that the crowns may never have physically existed, or only existed at an early part of the Kingdoms. Think of an angel's halo – it's not a real thing, but when you create a drawing of an angel, you include it over it to indicate that, hey, this is an angel! By marking the images of them with the crowns, they're simply making sure we understand that they're the ruler, that they have the ties to Horus, but at the same time, they didn't have the actual physical crown. I would think the combo crown of the post-unification would make that a greater possibility.

So, we don't have the crowns, and maybe, best case scenario, they're just out there waiting to be discovered. Or, maybe, they're just in the British Museum, imbuing the monarchy with the power of Horus.

“TEMPLE WALLS WERE LIKE BULLETIN BOARDS TO
ANCIENT EGYPTIANS.”





MORE VIEWS OF EGYPT

PHOTOS BY SAHRYE COHEN







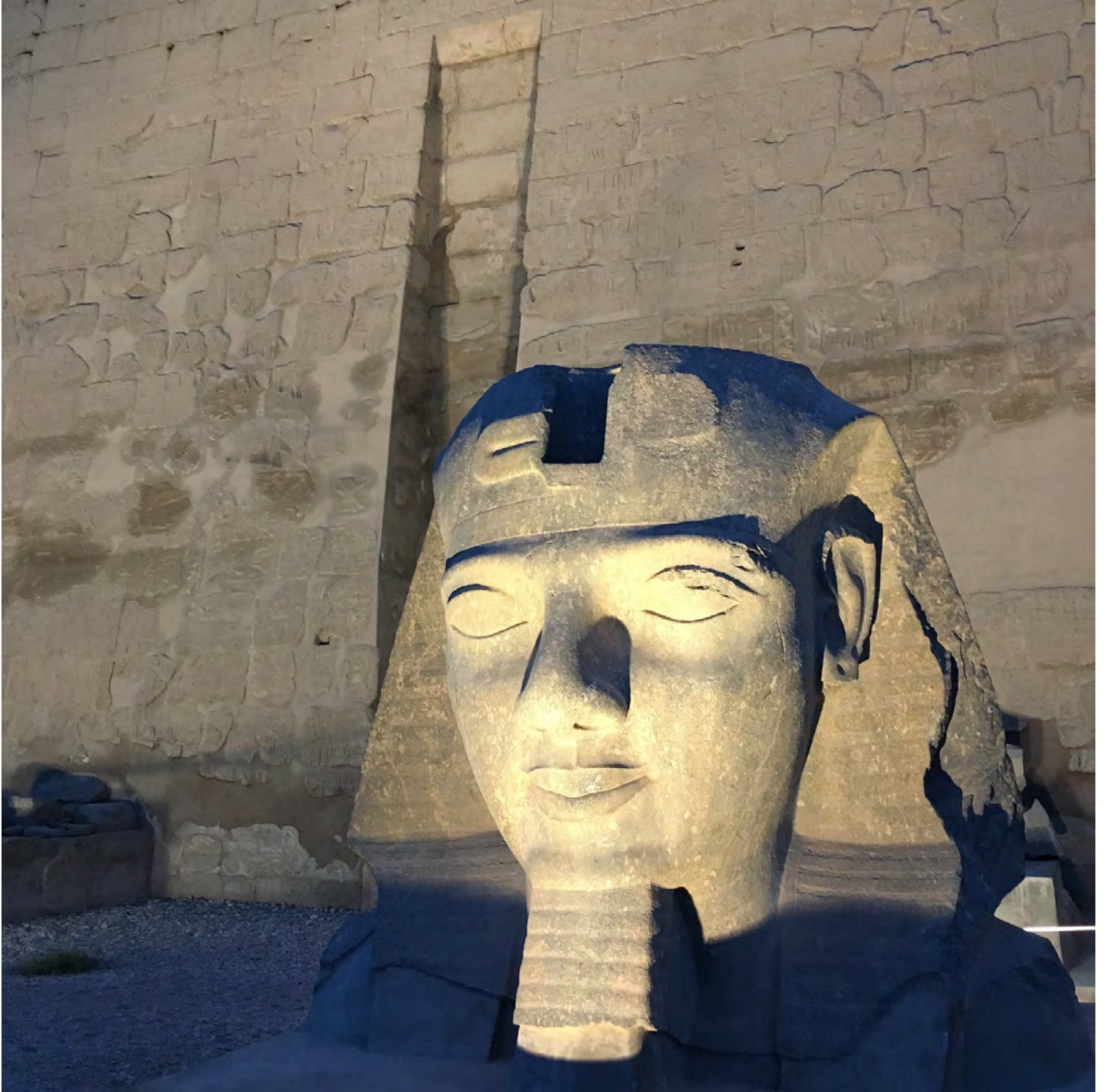












MY ANCIENT EGYPTIAN MEAL

BY CHRIS GARCIA

So, I want to eat like a pharaoh.

Egyptologists have had a good idea of ancient Egyptians eating habits for a good long while. The first indicators were images on the walls of tombs and other surviving artworks. A lot of these depicted feasts, and they looked like a fantastic spread. There were also physical representations of food made into little statues to bury in tombs. We'd have known so much less if it weren't for graverobbers.

In more recent times, chemical analysis of the remains of mummy stomachs, as well as the remaining residue in earthenware pots and jugs, have given an even clearer idea of what was eaten by the Egyptians, and even how they ate. That insight has led a lot of food historians to reevaluate the story they'd always told about the diet of Ancient Egyptians. The big difference is the pig. Many, and in fact most, historians once said that pigs were a major part of the Egyptian diet, though in recent years, this seems to be a more regional thing, and certainly of the non-pharaoh class. They were seen as related to a god with serious negative and evil connotations, and that's bad for eating, right?

Beef was a big part of things, and,



of course, fish, though some fish were seen as beneath eating. Egyptians lived on the Nile, so I'd imagine fresh-water fish would have been preferred, but likely not filter-feeders. Chicken was popular, as was lamb and goat. The poorer folks also ate things like mice and hedgehogs. They'd cook the hedgehogs by covering them in clay, putting them into an oven, and when they were done and you peeled the clay off, the spines of the hedgehog would come with it!

No, I'm not going to eat a hedgehog.

“WE KNOW AN INCREDIBLE AMOUNT ABOUT THE ANCIENT EGYPTIANS, AND THAT’S BECAUSE THEY WERE RESURRECTIONISTS.”

I don't like fish, and beef is delightful, but I think lamb is the way to go, since goat is difficult to get around these parts. Watsonville, about 45 minutes away and my ancestral homeland, has a bunch of carnicerias where you can get it, so maybe I'll go that way at some point.

Now, how to cook it and get at least a little bit of actual ancient Egyptian flavor to it.

Many have said just look at modern Egyptian recipes to see what they would have eaten, This misses one big point, and that's the history of Egypt since the days of the pharaohs. Multiple conquests, multiple new trading routes, and importantly, the introduction of Islam that re-created the entire idea of what and how Egyptians ate. There's a fair number of existing recipes, and some of them are a bit less vague than others. There's a papyrus called the Ebers Papyrus that has a list of important medical spices and herbs, mentioning caraway, coriander, fennel, garlic, mint, onion, peppermint, poppy, and onion. Now, we know that garlic and onion were, in general, very important. They were both included in royal tombs, including in that of King Tut, but more telling, as carved wooden interpretations. That could mean that it was an expensive thing, and you couldn't afford to just bury folks with it unless you were wealthy. So, any recipe I'm going to do will have garlic. Onions were just as important, and you see them in a lot of wall drawings.

There were a few other food things that were important too. Honey was plentiful, found in tombs, and



was apparently used with most of the meat stuff. There was oil, not only animal fats, but olive oil, and a lot of almond oil. There was salt, of course. There were various fruits, including dates and figs and pomegranates.

One thing that is for sure is that they wouldn't have roast the whole animal. There weren't a lot of forests, so there wasn't a lot of wood available for burning. So, that would indicate no oven, but instead either grilling, or pan-frying.

Here's my plan.

First, I'm going to combine honey and almond oil, probably in a two parts oil to one part honey combination. I'll set that aside.

Then, I'll get me a cross-shank cut of lamb. It's easy to get that, and it doesn't require great butchery work. It's a popular way for nomadic groups to cut lamb leg. I'll sprinkle it with coriander, salt, and fennel seed, followed by rubbing on some chopped mint and crushed garlic. Then, I'll brush the bottom with a little almond oil and put it on the grill with the seasoned side up and cover it with a ceramic bowl.

You don't want the honey side down, but you want the flavor to drip down. I don't want it to stick, so oiling the bottom is important. The bowl traps the heat and creates a miniature oven in there, cutting cooking time, and trapping the smoke from the grill, importing even more flavor. After about ten minutes, I'd flip the meat. I'd do it every ten minutes from that point forward.

After 30 minutes, I'd slice some onions and toss them with a little almond oil, and put them next to the bowl, cooking them alongside the meat.

I'd move the bowl from time to time, making sure the meat doesn't burn. By moving it to a colder part of the fire, you can get an even cooking.

After a while, I'd say an hour or so, I'd pull the bowl off. The meat should be cooked by that point, and if you put the meat in the bowl and let it rest, some of the juices will run into the bowl. If then cut the onion slices in half and add them to the bowl. I'd then take some of the honey-oil mixture and add it to the bowl as well. The meat should be tender enough to pull apart with a fork.

I'll enjoy it with some fruit, and maybe I'll try a tiger nut cake... though I'm not sure I can handle that much sugar these days!





FROM THE EGYPTIAN MUSEUM

PHOTOS BY SAHRYE COHEN















“PYRAMIDS OF MARS”

BY JUAN SANMIGUEL

The Doctor had been in Egypt briefly. The TARDIS landed there while trying to evade the Daleks in the epic “The Dalek Masterplan” story. Nearly nine years later, the Doctor would deal with a powerful force in Egypt.

English archeologist Marcus Scarman is exploring an Egyptian tomb in 1911 and finds a powerful force. The Doctor and Sarah Jane Smith are on their way to UNIT* HQ in 1980. Something takes the TARDIS off course, and they land in the location that will be the future UNIT HQ. It is Scarman’s house that has been taken over by agents of Sutekh, the Egyptian god of death. Scarman’s body, and robots that look like mummies, are being used by Sutekh to build a missile to destroy the Pyramids of Mars, where the power source that is holding Sutekh prisoner on Earth is located. The robots are being used to kill all the humans near the manor, and to build the missile. Can the Doctor and Sarah stop Sutekh?

This is an important story in the development of the fourth Doctor. He starts his traditional look of wearing a long coat (previously the fourth Doctor had usually worn a jacket). More importantly, he asserts his alien nature. The Doctor reminds Sarah early in the story that he is a Time Lord and is 750 years old. He is less interested in returning to London and resuming his role as UNIT Scientific Adviser. When facing Sutekh, the Doctor declares that he has rejected the society of Time Lords and now is just a traveler. This Doctor will no longer be as Earthbound as his predecessor.

Sutekh is the one of most powerful enemies the Doctor has encountered. He can divert the TARDIS off course by mental energy. It took all the power of his fellow Osirans (Sutekh’s race and the inspiration for Egyptian mythology) led by Horus to imprison him on Earth. If freed, Sutekh will destroy life wherever he finds it. He has the power to control others to serve him. Even the Doctor is unable to resist his telepathic control. His Egyptian mask and voice (provided by Gabriel Woolfe) conveys menace.



Director Paddy Russell brings a sense of horror to this. She makes the mummy robots threatening. They may lumber, but they are very strong. One can hear them walking in the forest. They are relentless and immune to the weapons of the era. If the robots see you, you are in trouble.

Robert Holmes, the best writer for the original series, wrote the story. The story was a complete rewrite from a script submitted by Lewis Grier. Holmes had issues with all powerfully beings. He did not like them on *Star Trek* or on *Doctor Who*. In this episode, we get a strong threat, but is ultimately defeated by the Doctor's resourcefulness.

The Doctor and Scarman travel to the Pyramids of Mars. There they face logic puzzles to get to the Eye of Horus, the artifact which holds Sutekh. The Doctor must ask one question either to a robot that is program to lie or one that tells the truth to rescue Sarah. He uses logic to figure it out and then finds a scientific way to stop Sutekh.

This story portrays one of the great ethos of the show, that science and reason will triumph. There is no magic, just technologically, and mentally, superior aliens. There are no reanimated corpses, but robots or telepathically-controlled humans. The Doctor will succeed with his brains rather than brawn even against an overpowering force.

This story can be found on Brit Box. It was released as a standard DVD. In 2013, when BBC America showed an episode of each Doctor's era, this was the selection to represent the fourth Doctor.

**United Nations Intelligence Taskforce. This is an organization the Doctor worked in exchange for equipment to work on the TARDIS to escape his exile on Earth. UNIT was to investigate the odd and unknown.*



“PYRAMIDS OF MARS”

BY DAVE O'NEILL

I am seven-years old, it is a Saturday night, the football (soccer for those who struggling with English) final scores have been read from the oh so futuristic teleprint on the BBC sports round up, and it's time. The stinger sounds, we are down the space-time corridor and open into ancient Egypt where Marcus Scarman is opening a new tomb during the early part of the twentieth century.

His workers abandon him when they see the hieroglyphs, and he forges on himself, entering the final tomb. We hear his scream, we see his tortured face, and then it's the TARDIS in flight. The Doctor is in a bad mood, feeling his age, Sarah Jane Smith has changed into an Edwardian dress left by an earlier companion from before my time. She teases him about his mood more, he reminds her that he's a 700-year-old time traveler not a human, and then it happens. The scariest thing I have ever seen appears in the console room, and we are off.

The thing -- I jump and probably hid behind a cushion, our sofa was up against the living room wall, and I couldn't climb behind it even at seven, -- was Seth, setting the scene for one of my favorite Dr Who stories of any era.

There were many things that made it work. It's a scary story, Marcus Scarman is being controlled by Sutekh, an Osiran, a species so dangerous even the Time Lords avoid them. His goal is to get to Mars where, inside one of the Pyramids that Viking wouldn't see for another year, Horus has placed a crystal to imprison his brother for eternity in a tomb on Earth.

Scarman has killer robots that look like Egyptian mummies, and there are forcefields. The

Doctor demonstrates to Sarah Jane that if they leave this point in time then all of history will be changed. There's a scene from inside the console room where they open the main doors, and you see the wastelands of what was Earth, 1980, Sarah Jane's time. The ending is pure *Doctor Who* technobabble at its best, involving the TARDIS time controller and the spacetime corridor hidden in a sarcophagus that Sutekh is escaping through.



It's a fantastic two hours of television, frightening and tense with a nice science fictional twist on real history - the Osirans are powerful aliens, a riff taken up decades later by *Stargate*, among others and, probably, something *Doctor Who* should revisit in the modern era and deal with some of the other problems.

I was seven, it was 1975, and the fact the priory that burns down looks like a model escaped me. There is a famous scene where Sutekh, finally released from his millennia of imprisonment, stands, and his seat cushion sticks to his bum. If you know what to look for, they were so cheap that the broadcast episode still has the stagehand of the Osirans grabbing the cushion off the god's ass before he heads off to conquer the universe. My favorite scene of all, looking out through the open doors of the TARDIS is cheap CSO by today's standards.

But it was layered as a story, it was scary, and it was funny. It was near perfect *Doctor Who* with some history and a real building feeling of dread.

Oh, to be 7 again with so much to look forward to.





WHAT TO DO ABOUT EGYPTIAN ARTIFACTS AND MUSEUMS AROUND THE WORLD

BY CHRISTOPHER J. GARCIA



Let's just bust this bubble – I don't think every Egyptian artifact in a non-Egyptian museum should be returned. I don't even think 100% of Hawass's list of the most wanted should all go back. I do think there should be some repatriation, and I think that a single return shouldn't mean you're admitting that it all needs to be returned.

Okay, let's get it on.

Since the early 1800s, foreign countries have been taking antiquities from Egypt to put them in showcase museums like The Louvre, the British Museum, the Neue Museum, and the Met in New York. Some of the items were bought from the ruling authorities, some of which were occupiers who wouldn't be around for long, and others were outrightly stolen. Some of the cases are complicated (much like the case of the Elgin Marbles, which I do think should at least partly be returned), and some are far more straight forward.

Now, in general, I think there's a point that should be made – until the 1980s (I've seen others say dates as late as 2000), the museums of Egypt were garbage. Oh, they had amazing collections, but they were not maintaining their collections well, to the point that they had to send one of their royal mummies, that of Rameses II, to France to be treated to stop a fungal infestation. This was not unusual. Mummies were often not seen as the valuable artifacts of a tomb until more recent years. Costs were a factor, of course, but really it may have been museological expertise that was missing. They had all the archeological expertise in the world, but on matters like humidity levels, light levels, and consistency, not great.

That, it seems, has changed.

The light shone on Egypt's antiquities, especially by their rock star former head of Antiquities Zahi Hawass, brought them about to a new way of working, and as I understand it, they first brought in a ton of outside museum experts and consultants, trained up locals, and then built much improved museums and display places at the pyramids and the Cairo Museum. I honestly believe that returning many of the artifacts to Egypt pre-1975 or so would have been a mistake. Their great improvement does complicate matters.

As does the idea of decolonialization of museum collections. The idea that these artifacts were spoils of war, and a continuation of colonial attitudes, isn't off the mark, though I think it's also overblown in several areas. I think there's absolutely a need to show respect for the damage done during that period (that LOOOONG period) and returning some artifacts that have a stronger colonial tie is the right thing, but there needs to be a weighing of the pluses and minuses. None of these decisions are easy, and none will meet universal approval even outside of those directly affected.





There are several significant artifacts that Egyptian Head of Antiquities Zahi Hawass called for. There are some major ones, each of them having a different case, each of them having multiple views on whether they should be returned in many different dimensions. Some, I think, are reasonable requests, and others less so. I'm going to focus on three, each of them a massively important piece in both Egypt and the holder nation.

The first one, and understandably, is The Rosetta Stone. Three different scripts in two different languages allowed for the deciphering of hieroglyphs for the first time since antiquity. The stone was found by one of Napoleon's French scientists in the walls of a fort, and since the French lost and a treaty signed with England stipulated that all antiquities go to the UK instead of France, it ended up in the collection of the British Museum, where millions have viewed it. It's a highlight of the museum. The Brit also didn't do great with it for ages -- they were letting folks touch it! -- but there are few, if any, museums in the world that do a better job with their artifacts than the British.

The claim made by Hawass is that it's a colonial spoil of war (Yep) and that the Egyptian government had no say in the matter. This is the sticking point. There was an Ottoman signatory, and the Turks held Egypt at the time. This is the one where I think it's clear that the British should hold on to it. The fact that the Ottoman held Egypt at the time and had for about 300+ years plays into that. That complicates matters even more, doesn't it? If you look at what the object means, and the role it's played in making Egypt's grand history accessible to the world, I honestly believe that it should stay in the UK, though it's a close call.

There is a not-at-all close call, though, with the bust of Nefertiti. The German archeologist Ludwig Borchardt found it when he discovered the workshop of master sculptor Thutmose. The piece is incredible, and potentially it was unfinished (it appears the left eye iris was never installed, for example) which makes it a fascinating piece that should illuminate the process of creating these kinds of sculptures. The dig was authorized by the Egyptian government in 1912, a decade before Howard Carter entered Tut's tomb which set off



the greatest bout of Egyptomania in modern times. Borchardt submitted paperwork saying that he'd found "a painted plaster bust of a princess" and that was that. Now, the team may not have been aware of the actual person being presented, though it's unlikely. The authorities did inspect it, though they claimed they couldn't get up-close-and-personal, and the photos of it weren't great.

This one's a no-brainer – it's got to go back.

The combination of the likely misrepresentation of the importance of the piece really means it's a stolen piece, even if the local authorities signed off on it. If they had the full info, it's likely they wouldn't have let it slip away.

The Louvre has a ton of Egyptian artifacts, and there's one that really gets Hawass's goat – the Zodiac Ceiling. It's not just an astrological piece; it's the best piece of evidence of Egyptian astronomical knowledge. This was one of the pieces that you could go back and forth on, but really, it comes to this – they had a sign-off from King Faud I, supposedly. I think that's probably true, or at least an underling approved of its removal, but the fact is the French had held it in situ for a hundred years and then decided to move it as the rumblings of Egyptian independence were beginning to be felt. This should go back, though it's also one that may be extremely difficult to travel.



Now, the issues that need to be addressed overall – cultural importance versus conservation needs. Having every major Egyptian artifact back in Egypt, isn't a terrible idea now that there's clearly a serious understanding of the issues these objects have as far as conservation goes. Plus, many nations, including those that hold many artifacts they have no intention of returning, are willing to assist. That doesn't absolve them, but it's a good reason for further returns. The Arab Spring damaged several archeological sites, as well as the collections of various antiquities groups. Having everything, even the most important things, in one place can be dangerous. Now, the same thing could happen in London, Berlin, New York, or Paris, in fact, I'd almost say we'd see rioting damage the Louvre more likely than the Egyptian Museum, but distribution helps in those matters. No single space is safe. Period. Now, it is important to note that Egypt hasn't asked for every artifact, or even every important artifact, back. Some, like Cleopatra's Needle, are considered to have been fairly negotiated and acquired. I do think the Rosetta Stone falls under that category.

The battle is largely three things butting up against each other – national identity versus. museological practice versus. financial considerations. Let's face it: Nefertiti's Bust draws thousands of visitors a year and has been used as a drawing point for Berlin for decades. The Rosetta Stone is less so, because the British is a massive museum with an amazing array of artifacts (personally, the Sutton Hoo helmet and the Nineveh reliefs are the real draws for me, not to mention the Mesoamerican and African collections) but it does give the museum a major touchstone. Egypt brings in big tourism dollars, and in recent years these have become more and more important, partly because maintaining collection is an expensive process. You should set those concerns aside, but then again, how can you set those concerns aside.

Let's face it; this won't be solved in our lifetimes. Repatriating some of the most important objects should happen, but if one goes, the real fear is all-go. The best idea is to set up a multi-national, binding arbitration council made up of representatives from many effected nations' top museum experts. Give each artifact a trial and the ruling should be followed. Some of these would undoubtedly be returned, and some may stay only after other arrangement (such as a statement that there'll be no further claims, or simply financial considerations) but looking at each artifact from multiple angles is exactly what's needed.





RAMSES II
AT THE
DEYOUNG
PHOTOS BY
RICHARD
MAN







richard@richardman.photo







richard@richardman.photo





TUT, CARTER, AND THE CURSE

BY BOB HOLE

King Tutankhamun's tomb was discovered by British archaeologist Howard Carter in 1922. It was one of the most significant archaeological finds of the 20th century. The tomb, which had been sealed for over 3,000 years, contained a wealth of treasures and artifacts, including the mummy of the boy king, Tutankhamun.

As Howard Carter and his team carefully unearthed the tomb, they were amazed by the wealth of treasures they found within. Tutankhamun looked on in awe as the team uncovered his final resting place.

"Carter, can you believe it? After all these years, my tomb has finally been discovered," said King Tut.

"It is truly remarkable, Your Majesty," replied Howard Carter. "We have uncovered a treasure trove of artifacts and treasures that will shed new light on the history of ancient Egypt."

As the team continued to excavate the tomb, they found a plethora of intricate and beautiful artifacts. Gold and jewel-encrusted statues, intricate carvings, and a solid gold mask of the king himself all were brought to light.

"I am humbled by the grandeur and beauty of these artifacts," said King Tut. "It is clear that my people held me in high esteem."

"Indeed, Your Majesty," said Howard Carter. "These treasures are a testament to the skill and craftsmanship of your people."

As the team delved deeper into the tomb, they discovered the mummy of the King himself, still intact after all these years.

"I cannot believe it, Carter," said King Tut. "I have been buried for so long, and yet my mummy remains intact."

"It is truly a remarkable discovery, Your Majesty," said Howard Carter. "Your mummy is as important as all the other treasures in your tomb."

The discovery of the King's tomb was a defining moment in the field of archaeology. The treasures and artifacts found within the tomb have provided a wealth of information about the history and culture of ancient Egypt, and have captivated the imaginations of people around the world in the following century.

"I am glad to be a part of history, Carter," said King Tut. "This discovery will be remembered for centuries to come."





"Indeed, Your Majesty," said Howard Carter. "Your tomb will stand as a testament to the grandeur and beauty of ancient Egypt for generations."

One of the most intriguing aspects of tomb's discovery was the so-called curse that was said to be associated with it. Many people believed that those who entered the tomb would be cursed and would suffer terrible fates as a result. This idea was fueled in part by the fact that several members of Carter's team, as well as others associated with the discovery of the tomb, did in fact meet untimely deaths in the years following the discovery. After some years the Archeologist and the King came to be chatting again.

"Carter, I must apologize for the curse that seems to have befallen those associated with my tomb," said King Tut.

"Your Majesty, I do not believe in such superstitions," replied Howard Carter. "The deaths of those associat-

ed with the discovery of your tomb can be attributed to natural causes."

Despite Carter's skepticism, the idea of the curse persisted, and many people feared that they too would fall victim to it. However, as time passed and the deaths of those associated with the discovery of the tomb were shown to be from natural causes, the idea of the curse began to lose credibility.

"Unfortunately, the idea of the curse has overshadowed somewhat the true significance of the discovery of your tomb, Your Majesty," said Howard Carter.

"Indeed, Carter, but it is important to remember that the learning will go on," said King Tut.

Despite the so-called curse, the discovery of King Tut's tomb has been a boon for archaeology and Egyptology. The discovery launched a popular fascination with all things Egyptian, which continues in the 21st century. The treasures and artifacts found within the tomb have been displayed in museums around the world, and have been followed by other treasures from other sources, giving people the opportunity to learn more about this civilization and its history.

"I am glad that my tomb has been able to contribute to our understanding of ancient Egypt, Carter," said King Tut.

"Indeed, Your Majesty," said Howard Carter. "Your tomb has been a gift to the world."

The discovery of King Tut's tomb was a defining moment in the fields of archaeology and Egyptology.

The idea of a curse associated with King Tut's tomb was fueled by the fact that several people associated with the discovery of the tomb did indeed meet untimely deaths in the years following the discovery.



One of the most notable deaths was that of Lord Carnarvon, the financial backer of Howard Carter's expedition. Lord Carnarvon died on April 5, 1923, less than a year after the tomb was opened. He died from complications from an infected mosquito bite he received while shaving, which led some to believe that the curse had claimed another victim.

Another member of Carter's team, archaeologist George Herbert, also died shortly after the discovery of the tomb. Herbert died on September 26, 1923, from blood poisoning resulting, again, from an infected mosquito bite. This similarity in death fed the belief that the curse was responsible.

Other deaths that were attributed to the curse include that of Carter's personal secretary, Richard Bethell, who died under mysterious circumstances in his bedroom on November 14, 1929. As well as, the death of the archaeologist Aubrey Herbert, who died on September 23, 1923, from blood poisoning.

However, many of the people who were present at the opening of the tomb and were involved in the discovery lived long lives and died of natural causes. For example, Howard Carter himself lived for another 17 years after the discovery of the tomb and died of Hodgkin's Lymphoma on March 2, 1939, at the age of 64.

The idea of a curse was fueled by the media and people's desire for sensationalism, and the idea of the curse was used to add more drama and intrigue to the story of the discovery of King Tut's tomb.

The discovery of King Tutankhamun's tomb had a significant impact on the field of archaeology and Egyptology. The tomb, which had been sealed for over 3,000 years, contained a wealth of treasures and artifacts that provided valuable insights into the history and culture of ancient Egypt. The tomb was also a significant find because it was intact, and most of the tombs from ancient Egypt had been plundered centuries or even millennia earlier by grave robbers.

One of the most significant impacts of the discovery was the knowledge gained about the 18th dynasty of Egypt, during which Tutankhamun reigned. Before the discovery, little was known about this period, but the artifacts and treasures found in the tomb provided a wealth of information about the art, culture, and society of the time. The tomb also provided valuable information about the religious beliefs and funerary practices of 18th Dynasty Egyptians.

The discovery also had a significant impact on the field of Egyptology, as it brought renewed interest in the study of ancient Egypt and its culture. The discovery also sparked a wider renewed interest in archaeology, and many people were inspired to pursue careers in the field as a result.

The treasures and artifacts found in the tomb have also had a significant impact on the art world. The intricate and beautiful artifacts, including gold and jewel-encrusted statues, intricate carvings, and a solid gold mask of the king himself, have captivated the imaginations of people around the world and have been dis-



played in museums and exhibitions around the globe, giving people the opportunity to learn more about ancient Egypt and its culture.

Additionally, the discovery of the tomb had a significant impact on the tourism industry in Egypt. The tomb became a major tourist attraction, and many people were eager to see the treasures and artifacts for themselves, which has helped to boost the economy of the country.



THE CLIFF TOMB OF HATSHEPSUT: HOWARD CARTER'S OTHER BIG DIG

BY CHRISTOPHER J. GARCIA

You only find a tomb like King Tut's once in a lifetime. And in Howard Carter's case, that may well be true. Sometimes, it's not the discovery of a tomb, but the clearing of the tomb that is the bigger deal. In the case of the Tomb of Hatshepsut, that is certainly the case.

In 1916, Howard Carter was working for Lord Carnarvon, digging in the Valley of the Kings. He had had a somewhat lackluster career, having acted as an honest administrator of the Valley of the King digs and was known for his slight lack of political understanding. That got him in trouble a couple of times. Once Carnarvon hired him, he basically went about looking for tombs all over the Valley of the Kings (and apparently a couple of other places) but he also, very wisely, kept his eyes and ears open to any other finds.

Something that is huge in archeology is being the discoverer. You want to be the name that gets associated with a find because usually, it's what gets attached to the find forever. There are pieces that are known more as the name of the archeologist who found the object than the Pharaoh who used it. Things like the Smith Papyrus, the earliest-known work on trauma, are known by the name of the discoverer, and that's often because of the way the finder presents it. Sometimes, it's not actually the discoverer, though, because a bigger name comes along and attaches themselves to it, and sometimes, it's because they did the harder work.

That's where Hatshepsut's tomb comes in.

So, Carter had been digging around, looking for tombs, mostly Tut's, but he wouldn't turn a blind eye towards any, really. One day, a group of local diggers found a tomb on the cliff overlooking the Valley of the Kings. They got a look at the entrance, but then a gang of robbers got wind of it, chased the diggers out and went into business for themselves. The locals let Carter know, and he took some folks to the site he'd been



told about. The robbers had left a rope dangling, which Carter had one of his team cut. The story goes he rappelled down, called in that they could climb up his rope and get out of the tomb, or he could just leave them there. They chose to leave and give up their goods.

Carter then started to excavate.

Now, understand that this would have been a TOUGH excavation. They were literally on the side of a cliff. There was a notch that had been formed by eons of water, and into it, Hatshepsut's tomb had been cut. They had to clear enough room up there, about two hundred and thirty feet up, to get folks in and have a platform built. That made it easier to get to and get to work. They took twenty days to get the main entrance clear enough to let one person pass into the tomb. They had put timber supports up to prevent cave-ins, but it was still an incredibly dangerous tomb to get in to.

It remains so to this day.

Egyptologist Bob Brier says that visiting the tomb is the most dangerous thing he's ever done, and I do not doubt it. You no longer must wiggle in on your belly, but the original pillars are compromised, and the runs that wash down from time-to-time lead to some damage.

What did they find? Not as much as you'd think.

The thing about that tomb, that tomb you kind of had to risk your life to get excavated, was that it was never used. Yeah, there were some jugs and canopic jars, and most importantly, a sarcophagus, but it was never used. The place wasn't finished, and the likely reason is that it was built for Great Wife Hatshepsut and not King Hatshepsut. She had a regular tomb down in the valley, discovered in 1799 by the Napoleonic expedition, and later excavated by James Burton (in the 1820s) and Howard Carter in the early 1900s while he



was the Inspector of Monuments for Upper Egypt in the Egyptian Antiquities Service. That tomb was shared with Thutmes I, which was likely since she eventually had to be given a burial down in the valley as she had become a king. This was also believed to be the first tomb in the Valley of the Kings, though that's very debatable. There were few grave goods in that one, and it seems that her mortuary temple, just across the way, was a bigger focus. Sadly, flooding led the tomb to fill with water, and then debris, which has made it unenterable for ages now.

Still, this tomb, unused, says something important about the place of Hatshepsut. She was to be buried overlooking the Valley of the Kings, and that must have meant something. Perhaps it was simply to make it more difficult to plunder (though, another theory is that it was abandoned because it was so hard to get folks up there to do the work) but maybe it was because she saw herself as an overseer, one who would make sure her ancestors were well taken care of in the afterlife. Who knows, but it's a very cool tomb!

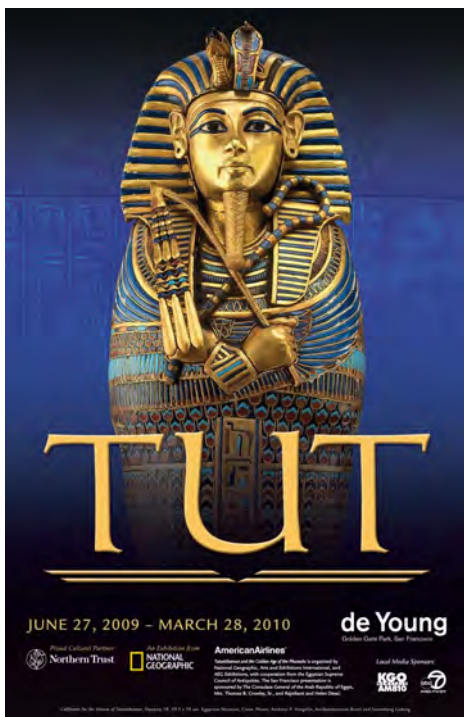




KING TUT AND THE *DOWNTON ABBEY* CONNECTION

BY JEAN MARTIN

When people talk about the discovery of King Tut's tomb in 1922, the name Howard Carter always comes up. But most don't mention, or even know about, the connection of this amazing find with George Herbert, the Fifth Earl of Carnarvon, whose family owns Highclere Castle, the real Downton Abbey.



I've been a fan of Egyptology for a long time, and I saw the marvelous King Tut Exhibit when it was at San Francisco's De Young Museum in 2008, but I didn't know about this connection myself until I was researching information about Highclere Castle. I've seen Highclere Castle in other period shows, but it was made popular worldwide by the *Downton Abbey* series and movies. There is a short, but great, documentary called [Secrets of Highclere Castle](#) that I watched on PBS, narrated by one of my favorite actors Samuel West and features an interview with the Eighth and current Earl, also named George Herbert. To distinguish between these two Earls, I will refer to the Fifth Earl as such and the present Earl as Lord Carnarvon.

In the PBS documentary, Lord Carnarvon reveals that most of the treasures his great-grandfather and Howard Carter excavated in Egypt were sent to the Metropolitan Museum in New York. (I've probably seen some of these at that museum.) But a few were hidden in the cupboards between the smoking and dining rooms and remained there until they were discovered by Lord Carnarvon's father in 1988.

Lord Carnarvon's grandfather hid these items because he felt they were bad luck after the Fifth Earl died. And only after the butler revealed this secret after the Sixth Earl's death did his descendants find out about them. These genuine Egyptian treasures, such as Queen Hatshepsut's jewelry and trinket boxes, are displayed in the basement of the castle as part of a museum honoring the discovery of King Tut's tomb.



The [Egyptian Museum](#) at Highclere Castle opened in 2007 and features six rooms of real artifacts as well as fabulous reproductions. Some of the items include a mummy, chairs, vases, jewelry, murals and bowls as well as photos by Lord Carnarvon. Guests can't take photos inside the exhibit so it's great to have videos and books to see these if you haven't been or remember them by if you have. Lord Carnarvon did a wonderful [video](#) showing the Egyptian Exhibit for Viking.TV, which started during the pandemic when tourism was on hold. There's also a book that they sell at their gift shop and online entitled [Egypt at Highclere](#).

There is also a wall with multiple peepholes, which recreate the experience of the Fifth Earl asking Howard Carter, "Can you see anything?" To which he replied, "Yes, wonderful things." As we looked through the holes, we could see reproductions of objects that were in the antechamber, such as chariots, chests, jars and stools.



Coincidentally, I just visited the Field Museum in Chicago a few days before and it also had an Egyptian exhibit and one peephole like the ones at Highclere Castle. I was in Chicago for Chicon 8: The 80th World Science Fiction Convention where I was nominated, along with (and thanks to) Christopher J Garcia and James Bacon as well as the other editors of *Journey Planet*, in the Best Fanzine category.

Afterwards, my husband, Christopher Erickson, and I flew from Chicago to the United Kingdom to attend Highclere Castle's Magic of the Movies two-day yearly event. We bought one-day tickets for 2020, but that was of course canceled. They graciously rolled our tickets over to 2021, but we couldn't attend that one either due to restrictions for foreign travelers to the United Kingdom. So, they rolled our tickets over once again to 2022.

We were, thus, very relieved and happy to finally be able to go to the event last September. We first spent a couple of days in London going to the Natural History Museum, the Victoria & Albert Museum, the British Library, and the Who Shop and Museum (where we took photos of us as the Fourth and Thirteenth Doctors). We were in a pub in Earl's Court right across from a replica of the TARDIS when we saw news on the telly about Queen Elizabeth's death. I burst into tears. We then went to Buckingham Palace immediately where we paid our respects along with thousands of people who brought flowers and sang "God Save the



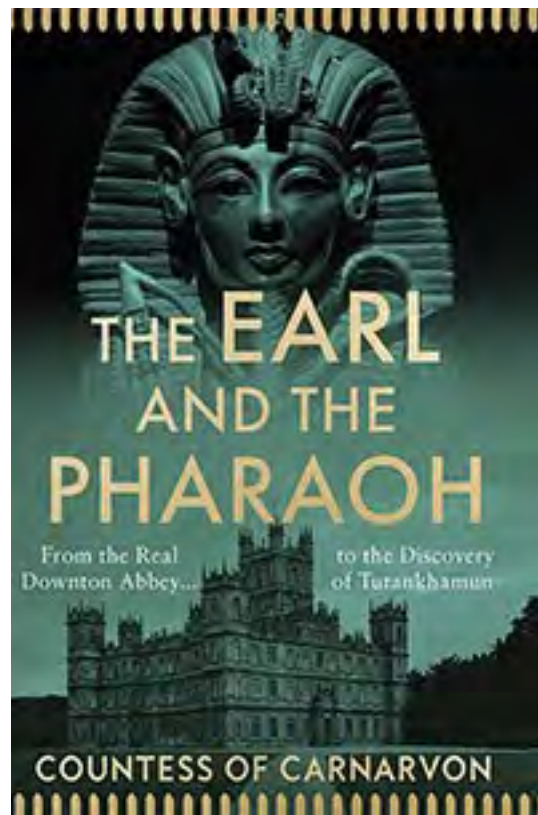
Queen.”

The next day, we took the train to Newbury and stayed at the Carnarvon Arms, the closest lodging to Highclere Castle. Our Highclere Castle tickets included a tour of the castle and gardens as well as the Egyptian Museum. It also included cocktails, dancing to big band tunes by Alex Mendham and His Orchestra, and dance performances and classes by the Gatsby Girls. We, of course, danced! We also played croquet and badminton, and Christopher got on the carousel. We added an afternoon tea option, which was really lovely.

I bought a book, *Lady Almina and the Real Downton Abbey*, signed by the Fiona, the Countess of Carnarvon, in the gift shop. And that’s where I found out she was releasing a book in December 2022 entitled, *The Earl and the Pharaoh*, in honor of the centennial anniversary of the discovery of King Tut’s tomb. I have since read this book and the first half is a detailed biography of the Fifth Earl based on letters and household accounts. The part set in Egypt was fascinating to read about from the perspective of the Fifth Earl (whose wife was the Lady Almina from the book I bought earlier). The Fifth Earl unfortunately died from a mosquito bite infected by a razor cut just a few months after the tomb’s discovery, partly giving rise to the popular notion of the “curse of Tutankhamun.”

In the book, Lady Carnarvon discloses that Howard Carter oversaw the conservation efforts of the 5,000 treasures found in the tomb, which was the best preserved and most intact in the Valley of the Kings. Lady Carnarvon also mentioned the similarities between King Tut and the Fifth Earl who both suffered from ill health and loved fast vehicles. King Tut loved chariots and the Fifth Earl loved racing cars.

In fact, it was a car accident that brought the Fifth Earl to Egypt as his doctor prescribed warm weather for his recovery. But rather than just relax and socialize, he decided to take up excavating. He formed a team, which was later headed by Howard Carter. After being stalled by the First World War, they



decided to do one last season, which was when they hit on their major find. The discovery of King Tut's tomb was the first global media event, and with the resulting Tutmania, Lady Carnarvon thinks that the Fifth Earl's legacy is as a benefactor promoting Egyptian history and culture and providing a lasting treasure for all the world to enjoy.

By the way, Lady Carnarvon is not only an author, but is also active on social media. She has a wonderful [blog and podcast](#) and she also regularly posts on [Instagram](#). Here are a couple of Instagram posts she did about the Egyptian Exhibit: <https://www.instagram.com/p/CdJJMibqsFz/> and <https://www.instagram.com/p/Chcpi7TKjX0/>

We got to meet Lord and Lady Carnarvon when they were doing a hilarious *Downton Abbey*-type sketch entitled "The Unexpected Guest" next to the famous Lebanon cedar tree from the show. Almost all the guests were in costume, and they picked a few to be part of it. Lady Carnarvon directed the sketch and Lord Carnarvon starred in it. This [video](#) shows outtakes from the two days that they did the sketch. We were only there for the first day, but you can see Christopher and I at the 0:04 mark.

I got to talk to Lord Carnarvon again later in the day as he was just standing by himself near the bar area. I told him I was wearing a 1920s style dress with Egyptian motifs (made by my friend Vivien Lee) in honor of his great-grandfather's part in the discovery of King Tut's tomb. He told me that they were going to have the Highclere Festival in October when they will be commemorating the 100th anniversary of the discovery. Unfortunately, I didn't know about that, but that's fine since I was there just a month before and it's still within the same year. He also told me that he and his wife were going to Egypt in a few months for the [official celebration](#). I also gave my condolences to him on the death of his godmother, Queen Elizabeth II.



On the plane home, the second and latest *Downton Abbey* movie was showing, and I watched it again just to relive the experience of being at Highclere Castle. As a fan of period shows and Egyptology, Highclere Castle was worth visiting for me, and the various media produced by or including the Lord and Lady Carnarvon are special treats.

If you'd like to go to Highclere Castle this year, here's a list of the tickets that include the Egyptian Exhibit in it plus the same Magic of the Movies event I went to last year:

<https://highclerecastleshop.co.uk/categories/the-earl-and-the-pharaoh-from-the-real-downton-abbey-to-the-disc>

<https://highclerecastleshop.co.uk/categories/castle-tours-and-wonderful-things-tours-and-talks>

<https://highclerecastleshop.co.uk/categories/castle-tour-exhibition-gardens-and-afternoon-tea>

<https://highclerecastleshop.co.uk/categories/magic-of-the-movies>



Mummy at Highclere Castle Egyptian Exhibition - Highclere Castle Website





THE RULERS OF THE EIGHTEENTH DYNASTY OF EGYPT

BY BOB HOLE

The 18th dynasty of ancient Egypt was a powerful and influential dynasty, which saw the rise of several powerful pharaohs. Here is a list of the most notable kings of the 18th dynasty:

1. Ahmose I (1550-1525 BC) - He was the first pharaoh of the 18th dynasty, he was able to reunite Egypt after the turmoil of the Second Intermediate Period, and re-establish the New Kingdom. He defeated the Hyksos and founded the 18th dynasty.
2. Amenhotep I (1525-1504 BC) - He was the son of Ahmose I, he continued to expand the empire his father had established and built several monumental structures, including the temple at Deir el-Bahri.
3. Tuthmosis I (1504-1492 BC) - He was a military leader and campaigned in Nubia and Syria. He also built several monumental structures, including the temple at Karnack.
4. Tuthmosis II (1492-1479 BC) - He was the son of Tuthmosis I, and he continued his father's military campaigns in Nubia and Syria. He is also credited with building the temple at Deir el-Medina.
5. Hatshepsut (1479-1458 BC) - She was the daughter of Tuthmosis I and the wife of Tuthmosis II, she took the throne as a regent for her stepson Tuthmosis III but later declared herself pharaoh and ruled as a powerful queen. She is known for her architectural achievements and for promoting trade and diplomacy with other countries.
6. Tuthmosis III (1458-1425 BC) - He was the son of Tuthmosis II and Hatshepsut, he was a powerful military leader who expanded the empire and campaigned in Nubia, Syria, and Mesopotamia. He is known for his military campaigns and his building achievements.
7. Amenhotep II (1427-1401 BC) - He was the son of Tuthmosis III, he continued his father's military campaigns and is known for his athletic achievements and for building several monumental structures, including the temple of Luxor.
8. Tuthmosis IV (1401-1391 BC) - He was the son of Amenhotep II, he is known for his military campaigns and for building several monumental structures, including the temple at Karnak.



9. Amenhotep III (1391-1353 BC) - He was the son of Tuthmosis IV, he is known for his building achievements, and for promoting art, literature, and diplomacy during his long reign.

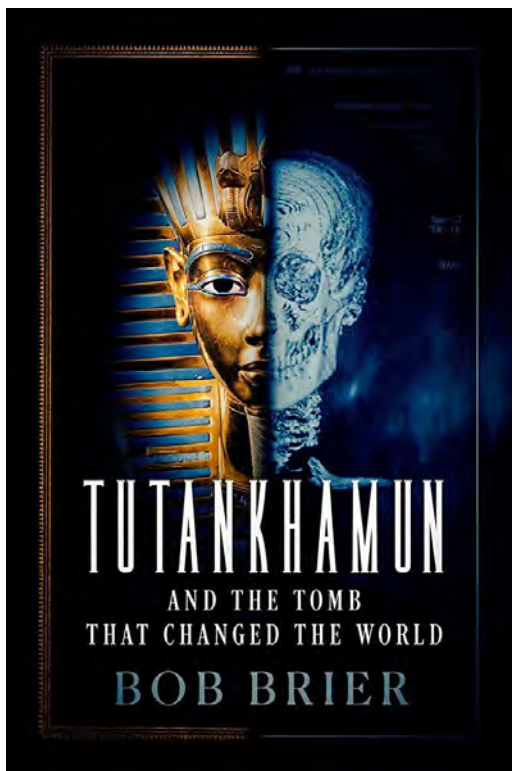
10. Akhenaten (1353-1336 BC) - He was the son of Amenhotep III, he introduced a new monotheistic religion and built the city of Akhetaten (Tell El-Amarna), he also made significant changes in the art, literature, and government system.

11. Tutankhamun (1336-1327 BC) - He was the son of Akhenaten and his queen Kiya or possibly his sister. He was a young king who died at the age of 19, his tomb was discovered in 1922 by Howard Carter and it was the most intact tomb found in the Valley of the Kings. He was the last of his line.

12. Ay (1327-1323 BC) - He was the last pharaoh of the 18th dynasty, he was a military leader and a regent for Tutankhamun, and he took the throne after the death of Tutankhamun. He was one of the high officials during the reign of Akhenaten and he was also the advisor of the young king Tutankhamun. He didn't have a long reign, but he was able to maintain the stability of the country and continued the religious and artistic changes started by Akhenaten.



BOB BRIER'S *TUTANKHAMUN* *AND THE TOMB THAT CHANGED THE WORLD* A REVIEW BY CHUCK SERFACE



A Senior Research Fellow at Long Island University in Brookville, New York, Bob Brier over his decades-long career has become not only a respected Egyptologist, but a leading champion in bringing his science to the general public. Dr. Brier, in fact, was the first person in 2,000 years to mummify a human cadaver as they did in ancient Egypt, earning him the nickname “Mr. Mummy.” His analyses of famous mummies – Vladimir Lenin, Eva Peron, Marquise Tai of China, the Medici family of Renaissance Italy, Ramses the Great, and, of course, Tutankhamun -- have only added to this legendary status. His love for all things Egypt shines especially bright throughout his magisterial *Great Courses: Ancient Egypt*, a video presentation containing 48 lectures covering most anything anyone might want to learn about Egyptology.

It makes sense then that Brier has penned the one book that those wishing entry into this fascinating subject should devour, *Tutankhamun and the Tomb That Changed the World*. We’re a century beyond Howard Carter and Lord Carnarvon’s famous discovery, one that’s sparked “Egyptomania” and “Tutmania” which have birthed both blessings and curses depending how one chooses to approach them. Tutankhamun’s discovery brought blessings in that Carter exercised meticulous precision when selecting his team

who painstakingly photographed, recorded, and conserved Tutankhamun’s treasures as had never been done before with any dig. There were blunders, obviously, for example Douglas Derry’s wretched handling of Tutankhamun’s remains when analyzing them, taking no care for preservation, even bisecting the corpse at the midpoint! The curse relates to how people have chosen to exploit all things Egypt much in the way Western colonizers – Napoleon, the British Empire – have through large portions of history. We’ve seen merchandising schemes involving Tut perfume or Pharaoh-themed snacks, various film images that promote insulting cultural images or that do nothing but distort historical fact, creating deeply ingrained false beliefs that forestall



learning about what possibly occurred and what methodology could best promote learning more still.

Indeed, the mega-exhibit that happened during the 1970s spawned such a huge frenzy that comedian Steve Martin wrote and performed a song, “King Tut,” which premiered on *Saturday Night Live*, April 22, 1978. Martin prefixed his moment with the following statement: “One of the great art exhibits ever to tour the United States was the ‘Treasures of Tutankhamun,’ or ‘King Tut.’ But I think it’s a national disgrace the way we have commercialized it with trinkets and toys, t-shirts, and posters.” You can watch the video here: <https://www.youtube.com/watch?v=FYbavuReVF4>. Brier points out that we tend to remember Martin belting out that Tutankhamun was “Born in Arizona” and “Moved to Babylonia,” but we forget the most telling line: “He gave his life for tourism.” Recently, a group from Reed College, Reedies Against Racism (RAR) took umbrage with what they saw as Martin’s racist imagery and cultural appropriation. His visual presentation and certain lines within the song haven’t aged well, and perhaps a comedian attempting this today hopefully might take a different approach. To the best of my knowledge, Martin hasn’t commented on this flurry, and I fervently wish that should he do so he won’t follow in the footsteps of the arrogant and misinformed J.K. Rowling.



Brier brings forth the blessings, however, dividing his book into three sections: “History of the Tomb,” “Tutankhamun Revealed,” and “Tutankhamun’s Legacy.” The first part features the history of Egyptology, and Brier introduces readers to a colorfully adventurous cast. We meet Flinders Petrie, the father of Egyptology and Howard Carter’s instructor. Then comes Theodore Davis, discoverer of Tuya and Yuya, Tutankhamun’s great grandparents. Brier draws us into it all, deftly outlining how Napoleon’s savants inspired massive efforts. Particularly interesting to me is Akhenaton -- Tutankhamun’s father and the instigator of a grand heresy. Also present is Hatshepsut, the woman pharaoh. Brier continues pulling us along through early days, right up to Carter and Carnarvon’s big moment, and then through both men’s fates.

The second section serves as an introduction to what scientists have learned about Tutankhamun through advances in X-ray and scanning technologies. Carter lamented that although he’d uncovered Tutankhamun, he never really got to know him. “In the end, Tutankhamun eluded me,” he famously complained. Now Egyptologists are making huge strides into the boy-king, his physiognomy, his parentage and possible lineage, and what pathologies he might have suffered. Here Brier also shares what has been learned about the objects from Tutankhamun’s tomb, about Egyptian religion, daily life, and how pharaohs wished the world to perceive them. Brier himself even admits to how new revelations have discredited his own theory surrounding Tutankhamun’s having been murdered. No, sorry Bob. Not likely.

The third section I’ve discussed partly above, noting the blessings and curses of Tutmania. Brier credits Tutankhamun for playing a part in liberating Egypt from colonial powers, showing how debates regarding the ownership of artifacts have inspired Egyptians to take control of what’s theirs. Brier dubs Carter and Lord Carnarvon’s efforts the “best dig ever,” because procedures they followed established practices with Egyptology that had never existed before. Were these men perfect? Not even remotely. But they at least motivated later tomb divers to take better care when excavating and collecting. Remember: photograph, record, and preserve.

Brier loves Egyptology, and he wants you to love it too. *Tutankhamun and the Tomb That Changed the World* is his love letter to his lifelong obsession and his invitation to readers who might feel interested enough to join the fun. Even if you don’t come out of it loving Egyptology and Tutankhamun, you’ll deeply appreciate the history, methodologies, and controversies therein. Brier could very well be the Carl Sagan or Neil DeGrasse Tyson of Egyptology. Read and decide for yourselves.



ROSICRUCIAN PARK, SAN JOSE, CA
PHOTOS BY CHRISTOPHER J. GARCIA

















THE GREAT PYRAMID OF GIZA LEGO BUILD

BY ALISSA WALES

We received this LEGO set for Christmas 2022. It has 1476 pieces, and it was great fun to put together. Part of the reason we enjoy putting big sets together is because I organise all of the pieces as they come out of the bags, and then we work together to assemble the set.

As this was a rather large build, it took us five hours. There were some extenuating circumstances. We had a houseguest who wanted to 'watch' us do the build, but at the same time needed a wee bit more entertainment. I ended up creating some side craft projects for our houseguest that they loved doing, which took up some of the LEGO build time, but in the end, it was all worth it.

We would recommend this set to any LEGO lover, simply based on the multiple levels of ingenuity involved (classic LEGO, of course). We were fascinated by the fact that we build the inside and the outer pyramid is just a cover that can come off at any time. It is still extremely structurally sound, as one would expect, however.

If you like LEGO, give it a go!



