



JULY-2024

PRESERVATION ♦ EDUCATION ♦ RESEARCH ♦ INSPIRE

Dear Member:

We are enjoying our summer, traveling, spending time with family and friends. So far we have been to Gettysburg and Washington DC. Hiking on the battlefield and visiting museums.

The 2024 - 2025 Season is coming together with Hittites in Turkey, Anthropology of Vampires and Zombies, The Heritage All Around Us, Year in Review, and 3D Imaging of Pompeii.

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Archaeologists You Should Know Sir Gaston Camille Charles Maspero Egyptologist

By Smitty, Time Sifters Board Member. Sources: Wikipedia, Encyclopedia Britannica, New World Encyclopedia.



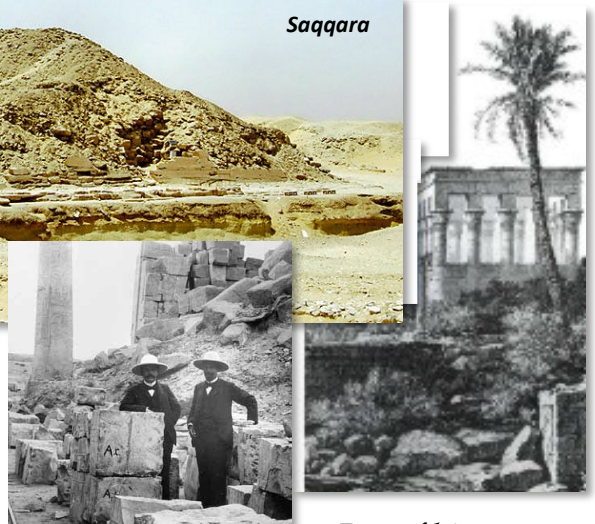
Gaston Maspero was born 23 June 1846 in Paris, France, to parents of Italian origin. While at school he showed a special taste for history,

and by the age of 14 he was already interested in hieroglyphic writing. In his second year at the École Normale in 1867 he met Egyptologist Auguste Mariette, who was the commissioner for the Egyptian section of the Exposition Universelle. Mariette gave him two hieroglyphic texts of considerable difficulty to study, and he produced translations of them in less than two weeks, a great feat in those days. The publication of these texts in the same year established his academic reputation. At the age of 23 he became a teacher of Egyptian language and archaeology at the École Pratique des Hautes études, until his appointment as



professor at the Collège de France in 1874.

In November 1880 he went to Egypt as head of an archaeological mission sponsored by the French Government that grew into the French Institute of Oriental Archaeology. He succeeded Auguste Mariette as Director General of Excavations and Antiquities (1881-86) for the Egyptian government. He recorded scenes and inscriptions from important tombs and continued Mariette's museum work and excavation of the pyramids at **Saqqara**.



Part of his responsibilities as the Director General was to curtail the rampant illegal export of Egyptian antiquities by tourists, collectors and agents for the major European and American museums. In 1881 he arrested a family of grave robbers who revealed a tomb secreted in a cliff near **Dayr al-Bahrī**.

The tomb (TT320) in a hidden recess in the cliffs to the south of

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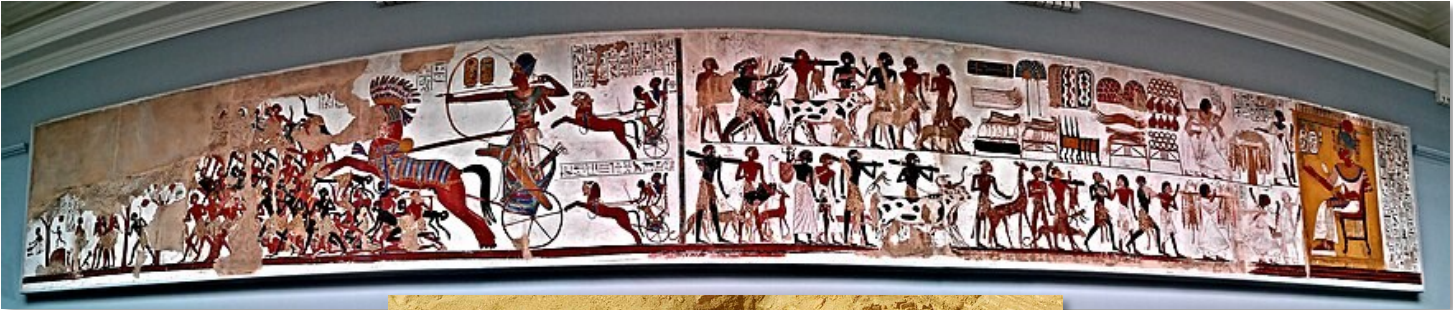
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Maspero ...

the temples contained a cache of 40 royal mummies, moved there from the Valley of the Kings. The bodies had been placed there by 21st Dynasty priests,

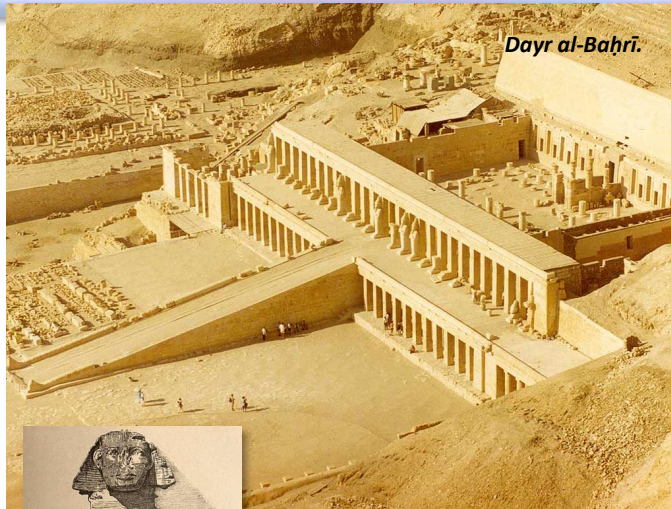
begun by Mariette to uncover the **Sphinx**, removing more than 65 feet of sand and seeking tombs below it. He introduced admission charges for Egyptian sites to pay for their upkeep and maintenance. He also set up a network of local museums throughout Egypt, including a new larger Cairo facility,

increasing public awareness of it. After a period in Paris (1886–89), he returned to Egypt and began arranging and cataloging the huge collection of antiquities that he and his predecessor Mariette had amassed at a museum in Cairo. This collection became the nucleus of the Egyptian Museum, which

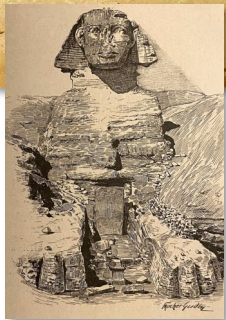


most likely to prevent further desecration and looting. The tomb was probably originally built for the family of Pinedjem II. In the cache were found the mummies of **Ahmoose I**, along with the 18th and 19th dynasty leaders **Amenhotep I**, **Thutmose I**, **Thutmose II**, **Thutmose III**, **Ramesses I**, **Seti I**, **Ramesses II**, and **Ramesses IX**. In a separate room were found 21st dynasty High Priests and pharaohs Pinedjem I, Pinedjem II, and Siamun.

In 1886, he resumed work



Dayr al-Bahri.



to encourage the Egyptians to take greater responsibility for the maintenance of their own heritage by

Maspero helped found in 1902. During his second tenure as director general (1899–1914), Maspero regulated excavations, tried to prevent illicit trade in antiquities, sought to preserve and strengthen monuments, and directed the archaeological survey of Nubia. He succeeded where his predecessors had failed in the introduction of a series of anti-looting laws, preventing Egyptian antiquities from being

taken out of the country.

For over 40 years, Maspero was one of the leading figures in Egyptology research. He published a whole series of works which introduced

Egyptian culture to the outside world.

Following his retirement, he had a heart attack from which he never fully recovered; while attending

a session of the Académie, he fell ill. Maspero passed away at the age of 70 on 30 June 1916 and was interred in the Cimetière du Montparnasse in Paris.



Photos: Ahmoose I, Amenhotep I, Thutmose I, Thutmose II, Thutmose III, Ramesses I, Seti I, Ramesses II, and Ramesses IX.



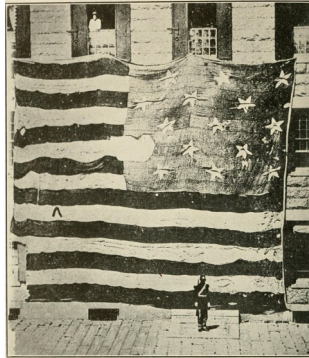
Photos: British Museum, Wikipedia, Metropolitan Museum of Art, Museo Egazio Turin, Luxor Museum, Museum of Fine Arts Boston, Neues Museum

Did You Know?

The Star-Spangled Garrison Banner.

Permission by: Hallowed Ground, American Battlefield Trust

For as famous as it is, the so-called Star-Spangled Banner is shrouded in plenty of misconceptions. Perhaps most important is this: **The massive relic on display in the Smithsonian National Museum of American History is NOT the flag that flew over Fort McHenry while it was under British attack.** Given the foul weather during the bombard-



ment, the fort instead flew its smaller storm flag, raising the massive version when the British disengaged the following morning.

In the terminology of the time, as national flags, both emblems would have been termed "ensigns"; as an especially oversized version, the larger one was a "garrison flag." In fact, before it received its more poetic moniker, Fort McHenry's example was known as the "**Great Garrison Flag.**"

Both flags that figure into the **Battle of Baltimore** were ordered by the fort's commandant in the summer of 1813. Although only newly arrived from the war at the Canadian frontier,

Major George Armistead was confident that the British forces would turn their might toward Baltimore and wrote to his superiors that it was "*my desire to have a flag so large the British will have no difficulty seeing it from a distance.*"

The commission to make the banners went to a well-respected Baltimore flag maker named Mary Young Pickersgill, who had undertaken other smaller projects set by the U.S. Army and Navy. Over the course of six weeks, 37-year-old Pickersgill worked with her daughter, Caroline; two teenage nieces, Eliza and Margaret Young; an indentured African American apprentice, Grace Wisher,

and her own mother, Rebecca Young, who had taught her the art of flag making, plus additional hired seamstresses as necessary. The dimension of the Great Garrison Flag dwarfed the home that Pickersgill rented so to have enough workspace, the women negotiated use of the nearby **Claggett's Brewery** late into the evening after the day's production had ceased. For their labors, they were ultimately paid **\$405.90** for the Great Garrison Flag and **\$168.54** for the storm flag – about **\$9,200** adjusted for inflation.

Just how big was the flag flying

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Banner ...

over Fort McHenry at dawn on September 14, 1814? It measured 30 by 42 feet, making it reportedly the largest flag flown in combat up to that time. Each of the 15 red and white stripes measured two feet across (until 1818, a star and a stripe were added for each state that joined the Union), as do the 15 stars, arrayed in five offset rows. The whole project took about 400 yards of fabric (English wool bunting for the stripes and blue canton, white cotton for the stars) and **weighed more than 50 pounds. It took 11 men to hoist the great Garrison Flag to the top of its 90-foot pole.**

After the war, the flag passed into the possession of the Armistead family, where it stayed for around 90 years, occasionally displayed for patriotic gatherings. During this time, as was typical before any formal regulations for treatment of the nation's flag were

adopted, pieces of the ensign were clipped off to use as gifts.

Increasingly concerned about the flag's fragility, in 1907 Armistead's grandson Eben Appleton loaned the Star Spangled Banner to the Smithsonian Institution, making it an outright gift five years later.

In 1914, the Smithsonian began a massive restoration, as legendary embroiderer **Amelia Fowler and a team of assistants** applied 1.7 million patented honeycomb stitches to mount the flag to a linen backing.

Over the ensuing century, the science of material conservation has evolved considerably (from attempting to replicate its original appearance to ensuring its long-term stability), and the flag has gone through multiple evolutions of display. Determined to keep the relic on display without compromising its integrity unnecessarily, in 1996, the Smithsonian began preparations to give the flag a full conservation

treatment. The multimillion-dollar project began in 1998, and museum visitors were able to watch the painstaking work of undoing previous, well-intentioned repairs – even today, there remain 37 visible patches – through a massive window.

Specialized techniques were used to clean and stabilize the flag, and to protect it as the surrounding museum underwent its own renovation.

The Smithsonian eventually welcomed visitors to see the flag "what so proudly we hailed" in 2008, when the revitalized museum reopened.



If you are in Washington DC this summer, you must go see this exhibit. Its presentation of the history of the finding of the tomb, its contents and the display of the artifacts is excellent. The photographs do not do it justice. The artifacts are amazing. It is at the Rhode Island Center, 524 Rhode Island Ave. NE in DC.



Photos: Smitty

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