

The Society for the Study of Egyptian Antiquities Newsletter

Editor: Jennette Boehmer

Summer 2007

PROFILE: KATJA GOEBS

Katja Goebis



I came to Canada in August 2005 as an Associate Professor in the Department of Near and Middle Eastern Civilizations at the University of Toronto, where I am teaching undergraduate and graduate courses on Egyptian history, literature, and iconography, as well as various Egyptian language courses. I am accompanied by my husband, Randall Hansen, an Associate Professor in the Department of Political Science, and our son, Kieran Leander, who was born in 2004.

My academic career began in my home town, at the University of Hamburg, Germany, where I completed an MA in Egyptology with a thesis on the symbolism of the royal *nemes*-headdress, in 1992 (chief results of my study have appeared in *Zeitschrift für Ägyptische Sprache und Altertumskunde* 122 (1995), 154-82). From Hamburg I moved to the University of Oxford to study with John Baines, and I completed my doctorate at St. John's College, Oxford in 1998. My thesis discussed the symbolic uses and meanings of the royal crowns in the Pyramid and Coffin Texts. Thereafter, I held postdoctoral and other research appointments (usually combined with teaching duties) at The Warburg Institute, University of London, McGill University,

Merton College, Oxford, and Trinity College Dublin. In addition to the listed institutions, I have taught at the University of California at Los Angeles and the University of Liverpool.

Although I have gathered some archaeological experience when participating in an excavation with the joint Egypt Exploration Society/University of Leiden expedition to the New Kingdom necropolis at Saqqara, and can state to have a strong background in handling and studying objects due to internships and volunteer work in various museum collections (Ashmolean Museum Oxford, Ägyptisches Museum Berlin, SMPK, Museum für Kunst und Gewerbe Hamburg), I ultimately see myself as an Egyptian philologist and cultural historian.

In my research, I usually follow two principal approaches. Firstly, I consider the interdependence of text and image as paramount for the understanding of many aspects of Egyptian culture. While this may seem self-evident, my work on the Egyptian crowns has shown that these items of royal insignia display – at least superficially – marked symbolic differences within the textual and the iconographic sources, and that some of their symbolic uses may even appear contradictory. However, when analyzed carefully, the conceptions underlying both forms of expression can be shown to form a symbiotic whole, with one part often both flowing from and elucidating the other.

A prime example of this principle is the wide range of associations that the Red Crown, known to many simply as the “Lower Egyptian Crown” of the king, has in funerary texts. In these sources the crown's royal symbolism is strikingly limited (especially when compared with that of the White Crown), but it can appear (just like the White Crown) as the “mother” of the deceased – a function flowing from its embodying goddess, Wadjet – and yet also

have violent and “bloody” connotations that are evoked by its red colour.

It is this latter complex of associations that predestines the Red Crown to be used in funerary texts with violent themes. One of these is the famous Cannibal Spell (Pyramid Text Spell 273/274 and Coffin Text Spell 573), which describes how the deceased king devours his adversaries, including his own kin, in the course of his ascent to the sky. When studying this last spell and related texts, I determined that one of their possible readings is a solar one, with the texts evoking an imagery of the sun god's battle against his enemies in the morning.

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The “bloody” redness that occurs in this context is – obviously – the redness at dawn. When now referring this symbolism encountered in the textual sources back to the royal image, it becomes clear that it enhances our understanding of certain sets of royal costume. A good example is the combination of the Red Crown with a beaded apron and hip-drape sporting the emblem of a swallow carrying a red solar disk, for which several scholars have noted a significance as a “morning dress” of the king. (see Fig. 1 below).



Figure 1: King Narmer wearing the “morning dress” on his famous palette (Cairo JE 32169). (After A.-M. Abubakr, *Untersuchungen über die ägyptischen Kronen*. (Glückstadt, et al., 1937), 49).

The second methodological approach that informs much of my research is one of intercultural comparison. It is common place today that practically no society exists in a cultural “vacuum”. This is especially true for Egypt, with its many trade and other links with neighbouring (and other) countries. At the same time, many scholars would now agree that there are certain areas of cultural and other expression that are determined by the parameters of human biology and psychology. One may think here, for example, of the cross-cultural similarities (or even universality) in metaphorical expression found by the studies of Mark Johnson and George Lakoff (such as *Metaphors we live by* (Chicago and London 1980) and *Philosophy in the Flesh* (New York 1999)). An intercultural approach may therefore be very useful, especially when phenomena are investigated that are commonly found, and well attested, in a variety of cultures.

To be sure, there are pitfalls that the researcher must avoid. The aim can certainly never be to declare all cultures “the same”, to “impose” on the comparative material views gained from the study of one’s own area of expertise, or to attempt to show, in a worst-case scenario, that all culture diffused out of Egypt (as in the now notorious early 20th century endeavours of Elliott Smith). Controlled intercultural comparisons can nonetheless be very fruitful, especially in terms of method – providing new research angles to the investigator’s own discipline, but also as regards content – as relating, for example, to new aspects of a cultural phenomenon that had so far been missing from the indigenous materials, or gone unnoticed.

When I first became interested in such comparisons, I had the good fortune to be offered, in 1998, a Canadian Government Scholarship that allowed me to work with Bruce G. Trigger at McGill University for six months, while he was researching his monumental monograph *Understanding Early Civilizations* (Cambridge, 2003). Sadly, Bruce Trigger died in December of last year at the age of 69, before he could further his outstanding work in this area. He has been a tremendous influence on the way in which I approach and understand cultural phenomena, a mentor, and – despite our rather irregular contact – a friend, and I will miss him sorely.

I had further opportunity to explore my “inner comparatist” when elected Sir Henri Frankfort Fellow at the Warburg Institute of the University of London. The institute’s excellent library, plus its interdisciplinary atmosphere – in line with its Renaissance research focus – proved highly stimulating, and I collected an astonishing array of literature and images relating to all kinds of cultures and backgrounds. I also collected many Egyptian materials when, funded by the Griffith Institute Oxford, I developed a computer-based word-index of the Pyramid Texts. Unfortunately, this project remains, to date, unfinished, but I am in the process of applying for new research funds.

Nevertheless, I could, thus equipped, now embark on my current research topic, a study of the nature and expression of divine light in a variety of cultures, but with a focus on Egypt and Mesopotamia. While there have been other projects in the meantime – such as the publication of my doctorate in book form (to appear as a Griffith Institute Monograph, Oxford 2007), divine light has been the focus of my scholarly work since that time. In 2005 and 2006, I presented aspects of my research at the SSEA’s annual scholar’s colloquium, focusing in one paper on the colourfulness of Egyptian divine light, and in the other on the relative light intensity of Egyptian colour.

The latter discussion ultimately grew out of my study of the crowns, and explored, among other things, how a “symbolic level” may be added to a signifier such as a crown, or simply a colour, by setting it in relation to others. In terms of the crowns, this means, for example, that the Red Crown may be the crown of the King of Lower Egypt, his mother, and also have violent connotations, while the White Crown may be the Upper Egyptian King’s crown, a mother, and represent the body and light of the moon, but when set in relation to one another, the Red Crown may *moreover* be the “dark(er)” crown (or “Eye of Horus”) and thus be called “black”. I believe that this principle pervades many aspects of Egyptian cultural expression, and, as a working title, I have named it (a Theory of) “Egyptian Relativity”.

While this is certainly not an exclusively ancient Egyptian phenomenon, I believe that our understanding of ancient Egyptian culture would be greatly enhanced if we explored this principle further. Examples of areas in which it can be clearly observed are in that of language and script – where the context may determine which meaning a given phoneme takes – and in another research focus of mine, myths.

For over 30 years scholars have remarked on the apparent changeability of Egyptian myths and variously conjectured that myth in the “proper” (classical) sense did not exist in Egypt until relatively late. It can be shown, however (e.g. *JANER* 2 (2002), 28-59), that the characteristics of a deity in a given mythical situation may be dependent, on the one hand, upon his or her function within the mythical episode, and, on the other, on his or her relationship with the other deities (or objects) at that point. If studied from this perspective, the flexibility of Egyptian myth begins to make sense and can even be seen as an enriching feature.

I believe that a lot of work remains to be done in applying this principle to the study of Egyptian religion (and other areas), and hope to be able to do so, in the years to come, at my new home institution, the University of Toronto. The interdisciplinary setting of the Department of Near and Middle Eastern Civilizations seems to provide the ideal surroundings to pursue my interests, and I am looking forward to many fruitful years of research.

In addition to the areas and works listed, Dr Goebis has published in the fields of Egyptian kingship, iconography, astronomy, and administration. She presented a seminar/lecture on the results of her study of the Cannibal Spell (PT 273/274 and CT 573) for the SSEA in Toronto, Ontario on March 16, 2007. Photo. by Randall Hansen.



‘A DAY IN THE LIFE ...’ - PERSONAL DIG DIARIES

Rexine Hummel

SEPTEMBER 29 (All is not well): I apologize for taking so long to write but there have been reasons. I did

write a long letter soon after I arrived here. It took me an hour to write it and a mini-second for it to get lost in cyber space. I was very discouraged after that. Over a week ago I came down with some horrible respiratory germ that put me in to bed for two days and has lingered as a horrible cough ever since. I crawled to the pharmacy last Sunday and managed to get some antibiotics that I hoped would help. I got Ampicillin that expires next month (hopefully before I do). Lyla [Brock] had this germ first, and we both think the germ source is a cherubic three year old who catches a ride with us to work every morning with his dad, our driver, who drops him off at nursery school. He looks innocent clutching his pink furry bunny backpack - but he carries a lethal weapon.

My flight over was long but uneventful, and I was picked up at the airport by Ted Brock. The temperature in Cairo was 39° Celsius. I spent the night at Ted and Lyla’s apartment and the next evening we took the train down to Luxor. I think all the nights without sleep set me up for

this germ. I was put into the hotel Mercure or the old Etap, which has special, cheap rates for archaeologists. The lobby and pool area are quite lovely and the hotel is full of British, German and Japanese tourists. I am lodged in a free standing building in the back, which probably housed staff at one time. My room is on the ground floor and there is a sliding door to the garden. I was nervous at first because the door only has a chain and does not lock, and it seems that there is a constant stream of gardeners and security men passing my window. I have to keep the drapes closed most of the time so it is very dark. I wanted to change to a room higher up, but since all the passersby ignore me I have become quite used to the room and now I am content to stay in it. Ahmed, the cleaner, comes about 4:00 p.m. every day; otherwise I am left alone.

My room rate includes a buffet breakfast, but at 7:00 a.m. it is difficult to chow down on cold cuts, salads, beans, and omelettes. I am picked up at 8:00 every morning and we work until 2:00 or 3:00 in the afternoon. I will tell you more about my work and location later. My e-mails keep disappearing into the ether so I won’t make it long. I am beginning to feel a little better today. Omar Farouk, one of our workmen, has invited Lyla and me to a Ramadan dinner tonight. I have never been to one before so I will have a lot to tell you about later.

OCTOBER 2 (A Ramadan feast): My cold is much better and I think I will live. Our Ramadan dinner last Friday was wonderful. Omar picked us up at 5:00 p.m. and we were off to the suburbs of Luxor. The taxi dropped us at his street, which goes off the corniche and is between Luxor proper and Karnak temple. Omar’s unpaved street is about 8-10 feet wide, between 3 and 4 storey buildings. After the first turn in the alley the centuries rolled back and I could have been in any town during the Middle Ages.

We were immediately assaulted by the tantalizing smells of cooking food. I am sure every woman in this tightly packed complex spent the day cooking for this evening breaking of the Ramadan fast. We were hungry and this was a welcome sign. As we followed Omar deeper into this warren of narrow alleys curious toddlers fell out of open doorways into our path and older children danced after us, amazed to see two foreign women in their territory. Strings of paper flags and lanterns were strung across the streets for the month long celebration, older boys lit firecrackers nearby to celebrate the festive fasting season, and female voices floated down from the overhanging balconies.

We were soon led into an open, dark hallway with a staircase at the end. One flight up and we arrived at Omars’ family flat. The walls and high ceilings were freshly painted a pale blue and the tiled floors in the living and dining areas gleamed. As honoured guests we were seated at a table that had been specially set with cutlery for our sake. We met two of Omar’s ten brothers. Two of the Antiquity inspectors had also been invited, so we were a merry group. A curtain hung between the hall and kitchen area, and soon little feet and big eyes were peeking under the curtain to have a look at us. As soon as it was dark the food began to arrive.

Traditionally the first food taken is dates, so a bowl of dates soaked in a juice was passed around. Delicious! Noodle soup came next, along with small plates of individual tomato and cucumber salads. Then platters of roast chicken, simmered lamb/goat/sheep (I didn't ask), and peppers stuffed with rice arrived, along with a tomato, onion and potato casserole and freshly baked loaves of bread. As usual, there was enough food for an army. There were bottles of fresh mango juice, hibiscus tea, and water to drink. Dessert was the traditional baklava-like pastry and tea. Omar and his brother served the dinner but we did not see any of the women.

Omar told us that his mother had been called away to the old family village of Quft for the funeral of the matriarch of the family. She had called in her two daughters and daughters-in-law to prepare this feast for us according to her strict instructions. Later I asked if I could thank the cooks, and I was taken beyond the curtain into the kitchen to meet the vibrant young women who were facing a mountain of dirty dishes. I don't know when they ate. They must have fed the kids earlier - small children don't observe Ramadan. The older kids had discovered that the balcony adjoined both the kitchen and the living room, and so little faces kept appearing at the balcony doorway.

After dinner the male guests were taken aside separately to wash and then they excused themselves to go to the mosque. Omar had to stay with us. He showed us video tapes of his brother Ali, who was a foreman on many digs and who featured in some British and German documentaries. Omar's sister felt comfortable enough to join us in the living room after all the male guests had left. Shortly after, Omar led us back through the narrow alleys to the corniche to get a taxi home.

Our work is going well but there sure is a lot of pottery. We work from 8:00 a.m. until 2:00 p.m. sorting, drawing, and describing the sherds. Later, back at the hotel, I enter them into a data base on the computer so I can manage them better. There doesn't seem to be time for anything else. I have not been out to shop once. The area that the pottery comes from is interesting. The water pumping project planned to lay their pipes in [Henri] Chevrier's 1927 trench that went through [Donald Redford's] East Karnak concession. I remember, on my first dig in Egypt in 1976, digging in squares beside this trench. Well, now I am there again. We are very close to those 1976 squares, although we are much deeper and are into Middle Kingdom levels. These present excavations adjoin a trench that Don dug last June. In fact, one of my bags of pottery was labeled 'Don's dump'. The closest parallels to my pottery are Don's pottery, which I was involved with twenty years ago. I wish I could remember it better.

This little project will be ending soon and I will be home before I know it. Lyla and I will be spending some intensive time together planning for the plates in the final report. I better end before this message also disappears on me. Keep well and take care of each other.

Last fall Rexine returned to Luxor to complete her work on a project under the guidance of (SSEA member) Ted Brock, archaeologist with the Luxor Pumping Station

project (see our Fall 2006 issue for Rexine's description of life in Luxor while doing some preliminary work in preparation for this project). For more information on Henri Chevrier's work at Karnak see A.S.A.E. vols. 28 (1928), 37(1937), 47(1947). Donald Redford (now at Pennsylvania State University, previously at the University of Toronto) has worked extensively at East Karnak. See www.rps.psu.edu/0205/pharaohs.html for more information. As these are Rexine's personal 'daily life' experiences, they do not include excavation activities or results. Photograph by Ted Brock.

TREASURES OF ANCIENT EGYPT AT THE ART GALLERY OF NOVA SCOTIA

Katherine King

Halifax, Nova Scotia is currently hosting works created over several millennia from ancient Egypt. This is the second year the Art Gallery of Nova Scotia (AGNS) has been able to display artefacts from the collections of Boston's Museum of Fine Arts (MFA). Last year, the gallery mounted a show of rarely exhibited items entitled *Art of the Ancient Mediterranean World* (Egyptian, Etruscan, Greco-Roman and Minoan artefacts). This year's exhibit, *Treasures of Ancient Egypt*, is on a year's loan from the MFA to the AGNS. The dates of the works in the exhibit range roughly from 4500 BCE to 550 CE. The pieces include influences from Greece, Rome, Nubia, *Retjenu* and the Byzantines. Extraordinary stone and bronze works have graced local television newscasts and have been described on the radio, demonstrating the city's excitement concerning these pieces.

"This is part of our goal of bringing the art of the world to Nova Scotia and the art of Nova Scotia to the world", states Jeff Gray, Manager of Development for the AGNS. He emphasizes that these shows are only the beginning of a partnership with the MFA in Boston. This means being able to bring cultural works of significance to art and history lovers in a local venue. Nova Scotians rely on Halifax, stresses Gray, specifically the AGNS, to be a cultural leader for the province. Many Nova Scotians, even those passionately interested in the area, might otherwise never have the chance to see these objects.

Nova Scotians are obviously very interested in ancient Egypt, as *Treasures of Ancient Egypt* has been immensely popular with everyone, from the Department of Education and school groups to the general public and university students from all disciplines. For Haligonians, seeing these objects and having them interpreted in an interesting and entertaining way is helping to debunk the general assumption that ancient Egyptians were slave-driving, death-obsessed simpletons. Patrons are learning a great deal about ancient Egypt, and much about themselves and their own world as well.

As with last year's *Art of the Ancient Mediterranean World*, the AGNS has enhanced the *Treasures of Ancient Egypt* exhibit by providing well-trained guides and on-

floor interpreters to 'bring the art to life' for school groups and patrons, putting each piece into context and closing the gap of time. This is done through historical interpretations, recitations of ancient literature, as well as translations of hieroglyphic texts and their grammar. For many, interest in ancient cultures is rekindled, while others find themselves fascinated for the first time. Several lectures have been given throughout the duration of the show, notably by Ms. Katherine King, education assistant at the gallery, and Dr. Vincent Tobin, retired Egyptologist and member of the SSEA.

Instilling a love of art and history in children can be a challenge, as can creating excitement about artefacts made of stone and wood, rather than gold. For these and many other reasons, these exhibits have fuelled the creation of the *Art Reach* program, a collaborative partnership between the Department of Education and the AGNS designed to extend gallery programming with a related online curriculum, including tours and studio activities and workshops concerning the ancient Egyptians.

In addition, the gallery education team has created interactive programs for schools, by working with university graduates, scholars and professors, and aims to share program knowledge with the general public through lectures, ancient language workshops, specialty tours, scavenger hunts, interactive displays, and dioramas. "With these programs", states gallery educator Dale Sheppard, "the gallery will succeed in inviting more people into its space who will be able to discover many things, and with every item on display they can take away information about how people lived in the past and what it means to us today".

Crowds tend to flock to artefacts with clear hieroglyphic inscriptions. A large limestone slab entitled the *Decree of Neferirkare* has caught the museum-goers attention this year. Although the lower half of the inscription is heavily worn, it has become the focal point for guides and interpreters when speaking of early translators and explorers, including Champollion, Budge, Gardiner and Napoleon (MFA scholars have translated this as a decree to free priests of Abydos from forced labour of local nomarchs).

The exhibit also showcases human remains: two cartonnage mummies from the Third Intermediate Period, Bes and Ankhpephor, both from the Hay Collection, and the mummy of a kitten from the Ptolemaic period. Exhibit interpreters find it rewarding to be able to provide patrons with information that allows them to appreciate wrapped and decorated burial preparations for what they were, and to know that children are coming away from these pieces having learned that mummies were not called mummies by the ancient Egyptians, and were not wrapped in toilet paper. The artefact drawing the most attention is a wooden canopic box that stands sixty-five centimetres high, and is covered in *djed* pillars (one large anthropomorphic version in particular) and *tyet* knots.

The Art Gallery of Nova Scotia's Director, Jeffrey Spalding, recognizes that there are many serious and

passionate scholars in the province who have, until recently, been limited by the fact that they have no readily available primary source material to study, and must rely on secondary and tertiary sources. Spalding is greatly concerned that Halifax, a city to which art students flock for education, has been unable to provide 'hands on' learning, and likened the situation to training doctors in a city without hospitals. Now, and in the future, source material will be locally available to those who need it.

Numerous pieces in this year's exhibit stand out as exquisite in craft or significance. A favourite of Egyptologists of all levels is a stela dedicated to Amenhotep I and Ahmose-Nefertari. Approximately forty centimetres in height and magnificently carved, the stela depicts the divine mother and son among two registers of deities including Mut, Khonsu, Montju, Reyet, Hathor and Renenutet. The author's personal favourite of the many amulets is a miniature lapis lazuli amulet of Ma'at from the Late Period, a mere 2.6 centimetres high and a rich deep indigo in colour. Interpreters have been pleasantly surprised to find that many of the patrons who stop to gaze at her are already fully aware of all she represents.

Jeffrey Spalding affirms that feedback such as this further motivates him to strive to represent other ancient and modern cultures of the world through their art, even if the exhibits are available for relatively short periods of time. He adds that doing this is helping to keep Haligonian talent at home, enabling citizens the opportunity to view and share their passions in their home towns, and giving visitors reason to stay. Spalding and the AGNS staff in general all express delight at having played a part in bringing Nova Scotians art they need and love, and are excited to be helping to make Halifax a city for scholars.

Katherine King is an education assistant/interpreter at the AGNS. Visit www.agns.gov.ns.ca/halifax, for more information on Treasures of Ancient Egypt.

SSEA SYMPOSIUM 2007: THE RITE STUFF: RELIGION & RITUAL IN ANCIENT EGYPT

Gayle Gibson

The thirty-third annual SSEA symposium will soon be upon us, and we hope to see many of you at the Royal Ontario Museum on Saturday, Nov 3, 2007, from 9 a.m. - 5 p.m., for what promises to be an insightful probing of religious and ritual practices in ancient Egypt.

The ancient Egyptians were very religious people, famous for their many gods, towering temples and magic. But what did being 'religious' mean in their daily lives and official ceremonies? Did they practice ritual human sacrifice? Were their temple performances real dramas, the earliest of all theatrical presentations? What was the role of magic? How did the average ancient Egyptian worship the gods? These questions and others will be considered by an international panel of Egyptologists at this year's SSEA symposium.

Our expert panel includes: Prof. Geraldine Pinch of Oxford University, speaking about private rituals for women and children; Prof. Katja Goebs of the University of Toronto, speaking on royal vs. divine rituals; Prof. Kerry Muhlstein of Brigham Young University, who will present on execration rituals and human sacrifice; Prof. John Gee, also of Brigham Young, who will speak on temple liturgy and priests; Prof. Robyn Gillam of York University, speaking on ritual drama; and Prof. Peter Brand of the University of Memphis, who will speak on popular worship in Egyptian temples.

Prices are: \$90 (online \$85); ROM and SSEA members \$80 (online \$75); Students with valid ID \$45 (online \$40)

SCHOLARS' COLLOQUIUM 2007: SUBMISSION DEADLINE APPROACHES

Lyn Green

The SSEA scholars' colloquium will be held on Friday, Nov. 2nd, and on Sunday, Nov. 4th, 2007 at the Royal Ontario Museum, 100 Queens' Park, Toronto, Canada. Attendance and participation in the colloquium is free.

There is still time to submit proposals for papers to be given at this year's scholars' colloquium. The deadline for submissions is OCTOBER 1st, 2007. Proposals for scholars' colloquium papers will be accepted from graduate students and senior scholars in the fields of Egyptology, Anthropology, Classics, Fine Arts, Archaeology, Nubian Studies and related fields on any topic connected with pharaonic, Roman, or Coptic Egypt, but must represent an original contribution to the field. Papers may not exceed 20 minutes in length. Interested scholars should send a title and brief abstract of their proposed paper to the scholars' colloquium coordinators at ssea@byu.edu. Only proposals submitted in electronic format [i.e. via e-mail] will be considered.

TORONTO AREA REPORT

Deirdre Keleher, Shirley Enns, Lyn Green, Kei Yamamoto

At the renewal workshop in 2006 the trustees present came to the realization that we need to make some administrative changes to better serve our members. These changes include standardizing the way in which membership fees are collected and allocated for local events, such as lectures, and the way in which the membership database is maintained. This plan was further refined at the 2006 annual general meeting (AGM) in Toronto. It was decided that the society's bookkeeping would be more transparent if a chapter of the SSEA was established in Toronto, distinct from the head office. A motion was passed at the AGM asking that Toronto area trustees hold a meeting of Ontario members in Toronto for the purpose of creating a Toronto chapter.

This meeting was held on Friday, May 4th, 2007. During the course of this meeting it was decided to elect a provisional executive and that those elected would select from among themselves officers including a president,

secretary, treasurer, and a minimum of four vice-presidents. The composition of the provisional executive is: Deirdre Keleher (president); Lyn Green, Arlette Londes, Zoe McQuinn, Les O'Connor, Kei Yamamoto (vice-presidents); Shirley Enns (treasurer); Mark Trumpour (secretary); Alwyn Burrige, Jean McGrady (members-at-large). The provisional executive is currently developing a Toronto chapter charter, which will be presented to the general membership of the society at the 2007 AGM. The provisional executive has also taken over responsibility for all Toronto area programming, including the Mini-Lecture and Lecture Series, as well as other special members' events and social activities. Responsibility for printing/mailling the *Journal* and *Newsletter*, the society's audit, the SSEA web site, the scholars' colloquium and symposium, and the AGM, will remain with the head office. The head office will continue to send a speaker to each chapter annually.

On July 26, 2007 more than twenty SSEA members and friends met in Toronto to celebrate the ancient Egyptian New Year (coinciding with the rising of Sirius, as calculated by Dr. Ian McGregor of the ROM). Once again the Prince of Egypt Restaurant (135 Danforth Ave.) provided delicious food (thanks to chef Adam Soliman), and great service. The evening provided an excellent opportunity for conversing with old and new friends.

Toronto area SSEA members can look forward to an exciting year of lectures in 2007-2008. This year's Public Lecture Series speakers include: Rexine Hummel (author of this newsletter's *Personal Dig Diaries*), sharing her personal experiences garnered during thirty years of field work; Tim Kendall (Northeastern University, Boston), who will bring us up to date on the very latest discoveries at Gebel Barkal; MaryAnn Wegner (U. of Toronto), speaking on "Wepwawet and the Sacred Landscape of Abydos"; and Dr. James E. Harris (of *X-Raying the Pharaohs* fame), who will give a members-only presentation on the SSEA's connection to the 1970s royal mummy project. Some years ago, Dr. Arthur Storey left a legacy to the SSEA, including copies of the x-rays of the royal mummies made by that ground-breaking project. Dr. Harris will give us his own recollections of being up-close and personal with some of Egypt's greatest pharaohs, and Dr. Storey's role in the project.

The Mini-Lecture Series begins Friday, Sept. 28th, 2007. Mark Trumpour (SSEA) will speak on "Early Canadian Encounters with Egypt", drawing from his work with the SSEA-sponsored research project *In Search of Ancient Egypt in Canada* to highlight fascinating tales about early Canadian collectors of Egyptian objects, and their collections (see recent newsletters and the Quebec chapter web site for more information). In winter, there will be two lectures on the New Kingdom workmen's village of Deir el-Medina. Maureen Rode (PhD candidate, U. of Toronto) discusses the purpose and use of figured ostraca, while Virginia da Silva (MA, U. of Toronto) examines how private and state property coexisted in the village. In spring, Anika Nater (PhD student, U. of Toronto) gives an introductory lecture on the royal and non-royal funerary structures in the Old Kingdom. Lectures begin at 6:30 p.m. at 5 Bancroft Ave., Rm. 142.

CALGARY CHAPTER REPORT

Steven J. Larkman

Last year the Calgary chapter had an exciting year. Our Lecture Series started off with our president, Dr. William Glanzman, presenting on his research on the possible connection between Yemen and Egypt. We ended with an interesting presentation by Steven J. Larkman and David George on the funerary temple of Medinet Habu. The Lecture Series was regularly attended by a large audience - a lot of new faces as well as returning members made the series very successful.

At the last meeting of the Calgary chapter elections were held and a new board was elected. Elected were: Steven J. Larkman (chapter president), Julius Szekrenyes (vice president), Gary Lloyd (treasurer), and James Morison (secretary). The new board and the Calgary chapter members would like to express our deep thanks to Dr. William Glanzman, who stepped down after more than six years of hard and dedicated work for the chapter's benefit, having led the Calgary chapter to one of our most successful years ever. It is based on this legacy that the new president, board, and members start the new year. And the coming year is shaping up to be the most exciting in the Calgary chapter's history. We will be continuing our Lecture Series with a stimulating roster of presenters on ancient Egyptian history and other subjects related to Egypt. The Lecture Series will begin on October 5, 2007 with a presentation by Steven J. Larkman, the new president of the Calgary chapter.

Finally, there is some sad news to report. On July 9, 2007 the SSEA and the Calgary chapter lost one of our dearest members when Professor Emeritus Peter Shinnie of the University of Calgary passed away. Peter was a long time member of the Calgary chapter, as well as having held a seat on the national SSEA board. Peter will be sadly missed by the members of the Calgary chapter of the SSEA and everybody who knew him.

Contact Steven J. Larkman at sjlarkman@yahoo.com; see <http://www3.telus.net/public/james135/CalgarySSEA.htm>, the Calgary chapter Web site, for event updates.

QUEBEC CHAPTER PROGRAM 2007-2008

Brigitte Ouellet

Mini-Conférence
Mercredi 12 septembre 2007 à 19h00
Le rituel de l'ouverture de la bouche
par Audrey Ravoux, Udm

COURS
Les jeudis du 20 Septembre- 6 Décembre 2007 - Les
Jeudis de 19h00-21h30
Cours d'Introduction à la pensée égyptienne et au moyen
égyptien hiéroglyphique
Cours offerts par Dr Brigitte Ouellet

Conférence publique
Jeudi 11 octobre 2007 à 18h00

Abydos, Sixth Dynasty: A Provincial Powerhouse in Late
Old Kingdom

par Kei Yamamoto, Université de Toronto

Conférence publique
Mercredi 21 novembre 2007 à 18h00
La campagne de Napoléon en Égypte
par Dr Claude Sutto, Université de Sherbrooke

Mini-conférence
Mercredi 12 décembre 2007 à 19h00
Les Blemmyes et le culte d'Isis à Philae
par Dr Jean-Paul De Lagrave, UQAM

Mini-conférence
Mercredi 16 janvier 2008 à 19h00
Thot et la tradition d'Hermès Trismégiste, aspect de
l'humanisme égyptien et son influence sur la pensée
européenne
par Prof. Rachad Shoucri, École militaire de Kingston

VOYAGE
Février 2008
L'Égypte du Caire au Lac Nasser
**This trip is offered to all SSEA members - Innovation
Tours can make arrangements from your city of
departure. Please contact us.**

SÉMINAIRE
Samedi le 9 février 2008 de 10h30 à 16h00
La vie au quotidien en Égypte ancienne
Animé par le Prof. Michel Guay, UQAM

Conférence publique
Jeudi 21 février 2008 à 18h00
Le récit des plaies d'Égypte: entre histoire et théologie
par Dr. Robert David, Université de Montréal

Mini-Conférence
Mercredi 19 mars 2008 à 19h00
Tuna el Gebel and Petosiris
par Elizabeth Daimsis

Mini-Conférence
Mercredi 16 avril 2008 à 19h00
Les cités englouties
par Denis Goulet

Mini-conférence
Mercredi 21 mai 2008 à 19h00
La sagesse égyptienne: philosophie ou pensée archaïque
par Dr Brigitte Ouellet, SEEA

ATELIER
Samedi le 10 mai 2008, de 13h00 à 16h00
FABRICATION DE BIJOUX ÉGYPTIENS

Pique-nique annuel
Samedi 7 juin 2008

Contact Dr. Brigitte Ouellet at ssea_mtl@hotmail.com
ICQ#: 1559646; see http://go.to/ssea_mtl or
<http://sseamontrealvip.homestead.com/>, the Quebec
chapter Web site, for event updates.

PROJECT UPDATE: IN SEARCH OF ANCIENT EGYPT IN CANADA

Mark Trumpour

This is another update in a promised series on the *In Search of Ancient Egypt in Canada* project, and presents a few more glimpses into what we are finding in the course of our research. As you will know, the project is an attempt to locate and describe Egyptian artefacts in museums across Canada, as well as examples of Egyptianising art and architecture. The last article touched very briefly on some of the people responsible for ancient Egyptian artefacts being here in the first place. This time I want to give members a quick overview of what we have been finding in the area of art and architecture. If you have traveled this summer, perhaps you spotted a few of these sites.

The project's list of art and architecture sites continues to grow, and stands at over 30 currently. Perhaps the site with the most wide-ranging set of Egyptian elements is the New Empress Theatre, 5560 Sherbrooke St. West, Montreal. Opened in 1928, it is a great example of Egyptian art deco influenced by the 1922 discovery of Tutankhamun's tomb. A truly impressive façade.



New Empress Theatre, Montréal, 1928. Designed by leading Quebec architect [Joseph Alcide Chaussée](#). Photo: M. Trumpour

Obelisks are perhaps the most ubiquitous feature. As every cemetery has at least one, we have restricted ourselves to counting only the most notable, including:

- Quebec City: The Wolf-Montcalm Monument erected in 1827 near the Chateau;
Lavaltrie: The Morin Family gravesite;

- Montreal: Monument to Montreal's founding fathers;
Memorial to priests of the archdiocese of Montreal (a pagan symbol marking the graves of Catholic priests!);
Kingston: Sir John A. Macdonald's family gravesite, erected 1850;
Adolphustown: United Empire Loyalist Centennial Memorial, erected 1883;
Toronto: The South African War Memorial, in the middle of University Avenue, by sculptor W. S. Allward (1910), creator of the Vimy Ridge Memorial in France;
The grave of Robert W. Simpson, founder of Simpson's Department Store (died 1897) in Mount Pleasant Cemetery.

Examples of pyramids, another iconic architectural element, include:

- Quebec: The Centre d'Innovation, an entire office building in pyramid form;
Edmonton: Edmonton City Hall;
The Muttart Conservatory, four large glass pyramids housing a large botanical collection.



Muttart Conservatory, Edmonton. Opened 1976
Photo: V. Blower

Thanks to SSEA members who have passed on information to us. Our open invitation stands to SSEA members who know of 'hidden' Egyptian collections or examples of Egyptian-influenced art and architecture: contact Mark Trumpour, Brigitte Ouellet, or Denis Goulet, whose contact information can be seen, along with other project information, on the SSEA Web site.

The opinions expressed in the Newsletter do not necessarily represent the views of the Society for the Study of Egyptian Antiquities. ARE YOU A MEMBER OF THE SSEA? The SSEA, with headquarters in Toronto, Ontario, and chapters in Calgary, Alberta and Montreal, Quebec, holds meetings from September through May and features guest lectures on Egyptological topics. Membership includes a volume of the scholarly SSEA Journal and the SSEA Newsletter. To apply for membership, write to the address on the front of this Newsletter.

For updates, schedule changes, and further information, see the SSEA Website at: www.thessea.org