

# The Society for the Study of Egyptian Antiquities Newsletter

Editor: Jennette Boehmer

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## LOOKING FORWARD EGYPTOLOGY IN 2050: DR. JAMES ALLEN

**INTRODUCTION:** In honour of the SSEA's fortieth anniversary, the *Newsletter* is launching "Looking Forward – Egyptology in 2050," a new series that will ask some of the world's leading Egyptologists to consider Egyptology during the next forty years – what must Egyptologists do between now and 2050? Will the role of Egyptology change during that time? And how will the world view the cultural heritage of this ancient civilization forty years hence?



We begin with Dr. James P. Allen, current president of the International Association of Egyptologists (IAE) – who better to assess the current state of our discipline and position it in the 21<sup>st</sup> century? During his active and distinguished career Dr. Allen has made significant contributions to various aspects of Egyptology, as an epigrapher with the University of Chicago's Epigraphic Survey, the Cairo Director of the American Research Center in Egypt (ARCE), curator of Egyptian art at the Metropolitan Museum of Art, and (currently) as the Wilbour Professor of Egyptology at Brown University.

Dr. Allen's research interests include ancient Egyptian grammar and literature, religion, and history. Some of his recent publications include *Middle Egyptian: an Introduction to the Language and Culture of Hieroglyphs* (Cambridge 2000), *The Heqanakht Papyri* (MMA 2002), and *The Ancient Egyptian Pyramid Texts* (Society of Biblical Literature 2005). He is currently working on the publication of material from the Metropolitan Museum's excavations at Lisht and Dahshur and on a historical study of the phonology and grammar of ancient Egyptian.

Dr. Allen graciously granted the SSEA an interview on January 8, 2010 when he was in Toronto to deliver a lecture entitled *The Birth of Egyptian Literature* for our Toronto chapter.

### The State of Egyptology

**Newsletter:** *What do you believe Egyptologists "must" do during the next 40 years, leading up to 2050?*

**James Allen:** We aren't very good at conveying what we know to the public. In part, this is because we haven't clearly defined what it means to be a professional. There is no other professional field like this, where anyone can claim to be an Egyptologist and be taken seriously. This is one of things I hope to do during my term as president [of the International Association of Egyptologists (IAE)] – make it into a professional association.

**N:** *How do you see that happening?*

**JA:** Accreditation. As an international body, the IAE has a major role here. In future the IAE will accept as professional members only those who have a university degree in Egyptology or are enrolled as students, are employed as professional Egyptologists, or are amateurs of enough standing to be recognized by Egyptologists. And individuals who deal in antiquities (excluding museums) will not be granted membership. This should help the current situation, where pyramidiotis can say anything they want and be taken seriously. We need to become like any other profession, and police ourselves accordingly. Take the medical profession for example – I would imagine there are no witch doctors in the CMA (Canadian Medical Association).

The role of national associations is also important here – as the first entry point, and the place where anyone who is interested can join. So there isn't competition between national associations and the IAE. Where the IAE is the professional association for Egyptologists, the national associations involve a broader audience. They do what the IAE can't: bring together Egyptologists and interested amateurs, fostering a dialogue between the professionals and the general public, exactly the sort of thing our discipline needs to do. The national associations also play a role in the IAE itself, through their representatives on the IAE Council, making sure that each country's particular interests are represented in the international body.



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CANADA

**N:** *Yes, but do you think this will improve the quality of the information that is provided to the public?*

**JA:** It's not all that we need to do. In the realm of public information, television production companies are often a problem. Even the best production companies are interested in entertainment first, facts second. We need to be more careful about which production companies we associate with, to try to avoid being part of an entertainment package that includes pyramidiots whose views are treated as equally credible. We also need to be more concerned to write and speak to a public audience, so that the public understands as well as we do what ancient Egypt is all about. For example, why do most people still think that people who lived before the Greeks were primitive?

**N:** *Is there a contradiction between becoming an accredited profession and reaching out to a public audience?*

**JA:** No! Look at Steven Hawking [a renowned quantum physicist who also writes for a public audience]. We need to continue producing good academic publications, but we also need to write for a broader audience. There has not been a good intellectual history of ancient Egypt for the general public since [John A.] Wilson's *Burden of Egypt* [*The Burden of Egypt: An interpretation of ancient Egyptian culture*. 1951].

**N:** *There is currently a disparity in access to publications (academic and general) within the international Egyptological community. Do you view this as an impediment to good scholarship?*

**JA:** Yes, we need to make sure that everyone has access, especially in situations where there is a cost involved. For example, the IAE subsidizes subscription to the OEB [*Online Egyptological Bibliography*, formerly the AEB (*Annual Egyptological Bibliography*)] for five Egyptian universities. And ARCE opens its library [in Cairo] to non-ARCE members. But not every institution does that. This problem will probably disappear within the next fifty years, as more and more publications become digitized and made available through the internet.

### **Role of Egyptologists**

**N:** *How do you envision the role of foreign Egyptologists who work in Egypt?*

**JA:** There is no doubt that in the past foreign Egyptologists have exploited Egypt, in part for their own interests. That said, the primary reason for any Egyptologist working in Egypt is *not* to benefit Egypt, nor is it to benefit themselves or their own institutions. The primary reason is to benefit common knowledge about ancient Egypt. I think that all Egyptologists, Egyptian and non-Egyptian alike, have to understand this. For too long too many foreign Egyptologists have been interested in their own careers or institutions. And Egyptian Egyptologists have suspected all foreign Egyptologists of these motives. So now it is a matter of adjustment.

**N:** *How do you see this happening?*

**JA:** Good question. North American universities are pretty good at accepting Egyptian graduate students. The problem is that there is a perception that this kind of training is not available in Egypt. And this is partly true, for historical reasons. The idea of Egyptian Egyptologists was unthinkable even a generation ago, and Egyptian universities lagged behind with regard to libraries

and training. I like what is going on in academic institutions that have archaeology field schools. A number have taken [Egyptian] students and trained them in the field – resulting in a new generation of Egyptians capable of training other Egyptians in their own institutions. I would like to see something like that happen with Egyptology. It would be great if there was some kind of program that had foreign professors teaching for a term or two in Egyptian institutions, and vice versa, Egyptian professors invited to lecture in our universities. But it has to happen *in* Egypt if it's going to have a lasting effect. In my lifetime Egypt has come a long way in the perception that ordinary Egyptians have of their pharaonic past. Zahi Hawass has done a lot in that respect. Not only in what he has done in Egypt to educate the general public, but in giving them a role model of an Egyptian Egyptologist.

### **Egyptian Cultural Heritage**

**N:** *What are your views on Egypt's cultural heritage, given the current discussion about repatriation of some pharaonic artefacts?*

**JA:** It is the same as with foreign Egyptologists working in Egypt. Take, for example, what is going on now with [the bust of] Nefertiti, and other pieces as well – the Egyptians want them returned because they feel they are part of their national identity. But the nationalist argument, I think, is the wrong one. These objects are part of the common Western human history. And the more we know about ancient Egypt the more we see that it stands at the beginning of our own civilization. And so these objects are as much a part of our own history as they are of Egypt's. They do far more good outside Egypt, because most people can't go to Egypt to see them. But let me be clear here that I am *not* advocating illegal acquisition of antiquities – I'm making the same case as could be made for the Elgin Marbles.

**N:** *What about using replicas instead of the actual artefacts?*

**JA:** Well, replicas – I can't really tell you. They give you almost the same experience [as the actual objects] but somehow a replica just doesn't mean the same thing. To see the Nefertiti bust and look at the paint and know that that paint was applied in antiquity – it's not the same as looking at a replica and knowing that the paint has been applied in modern times by someone who is copying the original, even if it's a good reproduction. And, in the case of the Nefertiti bust and the Elgin Marbles, both were exported legally.

### **Egyptology in the Broader Context**

**N:** *So, looking forward, what advice would you give to current and future Egyptologists, and to the general public we serve?*

**JA:** To current and future Egyptologists (and I include myself here): start thinking not just about writing for your colleagues, but for the larger intellectual public as well. My earlier question about the general dismissal of human thought before the Greeks is a case in point. We now know that the ancient Egyptians (as well as other ancient Near Eastern peoples) were in many ways as sophisticated in their understanding of the universe as were the later Greeks—sometimes even more so. The reason that this is not more widely appreciated is that we have not produced the kinds of studies accessible to other academics and to the thinking public that other fields have, such as modern physics.

To the general public (and television production companies): ancient Egypt was more than pyramids, Sphinx,

mummies, and Tut. Some of the most fascinating discoveries in my lifetime have been far less telegenic but profoundly more important because of what they tell us about the people who lived in ancient Egypt. And that, in the end, is what Egyptology is all about: trying to understand the experience of those people and their contribution to our own civilization.

**Now it's Your Turn:** *The Newsletter is grateful to Dr. Allen for this frank and reflective assessment of the future of Egyptology. And we hope this series will stimulate some thoughtful discussion, so we would like to hear from you. What are your thoughts on the discipline of Egyptology and its broader societal role during the next forty years? Do you agree with Dr. Allen's vision of Egyptology's future? Where do you differ?*

*Your comments should be fairly brief (no more than 250 words please), respectful in tone, and signed (so that we can recognize your contribution). We'll read them all, and (with your permission) print some of those that enliven and extend the discussion, together with Dr. Allen's reply where appropriate. Send your comments to [newsletter@thessea.org](mailto:newsletter@thessea.org) or Newsletter, The Society for the Study of Egyptian Antiquities, P.O. Box 578, Postal Station "P", Toronto, Ontario, Canada M5S 2T1.*



## EGYPT 101: THOSE POST- AMARNA BLUES!

Steven Shubert

Tutankhamun is known as the "Boy King"

because he reigned for about ten years and died in his late teens. Surprisingly, we don't know exactly who his parents were, but on a block from Hermopolis he is called "king's son of his body," so his father was very likely Akhenaten (but possibly Amenophis III, who is called Tutankhamun's "father" on one of the lions from Soleb). Since Tutankhamun never mentions his mother, it may be that she was a minor wife of Akhenaten, such as Kiya. If we are to believe Marc Gabolde, however, Tutankhamun may have been the seventh child of Nefertiti depicted in the royal tomb at Amarna in the arms of a wet-nurse. In any case, Tutankhamun's membership in the Egyptian royal family is clear. At birth he was given the name Tut-ankh-aten, meaning "living image of the Aten." He would have been reared in the Atenist religion of Akhenaten with its focus on the life giving rays of the sun disc, probably in the capital city of Amarna or Akhetaten. A peaceful and well ordered existence must have been totally disrupted with the deaths in quick succession of Akhenaten and his co-regent; if not the deaths of Tutankhaten's *actual* parents, then they were likely his guardians, and certainly the heads of his family. As devastating as it must have been for Tutankhaten to lose his close family members, it is the consequent changes in his life that evoke our sympathy today for the small boy, the equivalent of about a

grade three student today.

When he was only 7-9 years old Tutankhaten became pharaoh of Egypt. He would have been required to preside over court functions and participate in the major civil and religious festivals of the year; these activities cannot have been much fun for a small boy. In addition, he presided over a series of changes in the "return to orthodoxy" reversing the reforms made in the reign of Akhenaten. First, Tutankhaten was married to his close relative (possibly his full sister) Ankhesenpaaten, who was at least 4-5 years older than him; she may already have been married to her father Akhenaten. Second, the Aten religion could no longer be supported and Egypt returned to the worship of Amun and the other traditional deities; Tutankhaten had to change his name to Tutankhamun, and Ankhesenpaaten to Ankhesenamun. Finally, the city of Akhetaten was abandoned and Tutankhamun and the royal court moved to Memphis. Since it is unlikely that a young boy would introduce all these reforms of his own volition, it is a safe bet that government policy was being directed by his officials and older family members, likely under a great deal of pressure from the noble families connected with the Amun priesthood of Thebes.

One of the important historical sources for the reign of Tutankhamun is his Restoration Stela, found at Karnak in 1905 with Tutankhamun's names erased and replaced by those of one of his successors, the pharaoh Horemheb. On this stela the situation of Egypt when Tutankhamun came to the throne is described as follows:

Now when his Majesty appeared as king, the temples and towns of the gods and goddesses, starting from Elephantine (i.e. Aswan) [down to] the Delta marshes ... had fallen into decay; their shrines had fallen into ruin, having become mounds overgrown with vegetation. Their sanctuaries were as though they had never come into being, their estates were as footpaths. The land was in distress (because) the gods were ignoring this land.

As the stela suggests was needed, important work on restoring the temples abandoned in the reign of Akhenaten took place in the reign of Tutankhamun. Reliefs at both Luxor and Karnak temples are known from the reign of Tutankhamun, although these too were usurped by his successors. The style of these reliefs is distinctive in that although there is an attempt to return to the formal conventions of the Thumoside pharaohs of the early 18<sup>th</sup> Dynasty, still much of the naturalism associated with Amarna art remains.

Among the dismantled stone blocks found re-used at both Luxor and Karnak are found scenes of Tutankhamun leading Egypt's troops into battle against both the Asiatics and the Nubians. Ray Johnson of the University of Chicago's Epigraphic Survey has reconstructed some of these battle scenes on paper, and notes surprising details, such as a Syrian prisoner strung up in a cage from a ship's rigging, and severed right hands skewered on spears being presented to the king for rewards. Thus, the reliefs probably depict actual battles



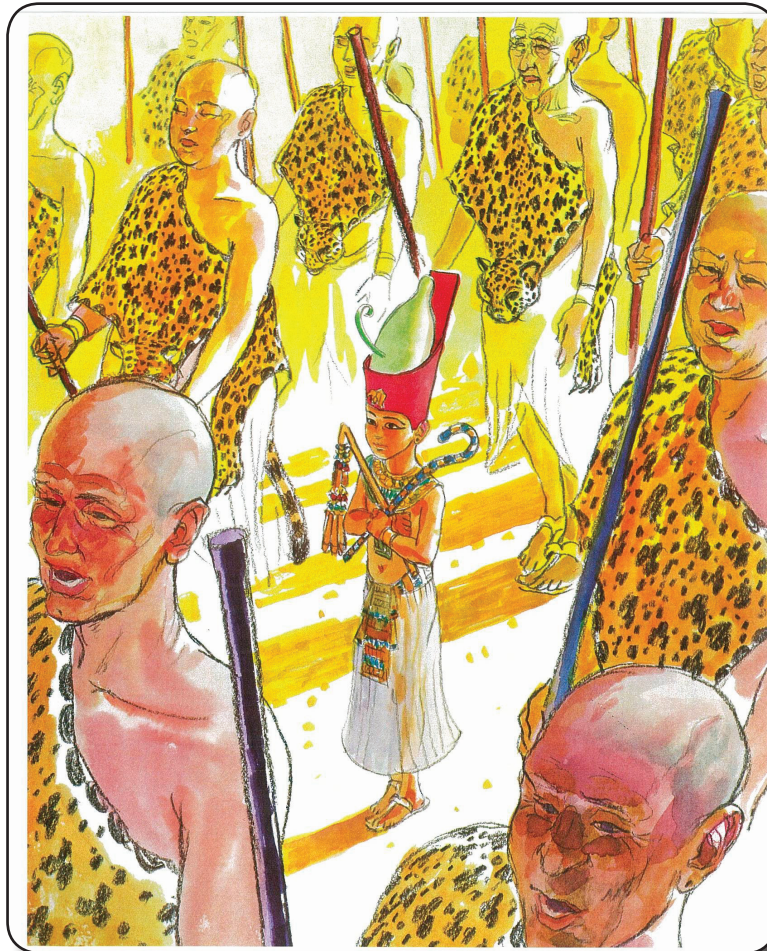
at which a teenage Tutankhamun was very likely present. Tutankhamun's interest in warlike activities is also attested by the multiple chariots found in his tomb, by the many weapons, such as spears, bows and arrows, throw sticks, and daggers found in his tomb, as well as armour in the form of a leather-scaled cuirass or breast-plate. It may be that that Tutankhamun's activities as a warrior led to his death; current theories ascribe Tutankhamun's death to a broken leg or a kick in the chest from a horse, possibly the result of a chariot accident. If Tutankhamun did die while on a military campaign, one would expect most Egyptian sources to be silent about it; as king, Tutankhamun would have been responsible for perpetually defeating Egypt's enemies and holding the forces of chaos at bay.

The preservation of Tutankhamun's tomb and burial goods in the Valley of the Kings has assured that Tutankhamun's name will live forever as the most widely known ancient Egyptian of all time. Although gold is the colour and material most clearly associated with Tutankhamun, I would like to suggest a closer look at another colour and material that is associated with Tutankhamun's burial goods; the colour is blue and the material is glass. From the Restoration Stela of Tutankhamun, we read: "all the property of the temples doubled, tripled, (even) quadrupled, consisting of silver, gold, lapis lazuli, turquoise, every precious stone ... without a limit to every good thing." Right after the mention of silver and gold, and considered in the same sense as these precious metals, are lapis lazuli (*hsbd*) and turquoise (*mft*), indicating the attraction to the Egyptians of these blue semi-precious stones. Lapis lazuli seems to have been imported into Egypt from West Asia and turquoise was obtained from mines in the Sinai; both were used in ancient Egyptian jewellery from late Predynastic times.

What is interesting about the treasure from the tomb of Tutankhamun is that in addition to the traditional use of the blue stones turquoise and lapis lazuli we find an explosion of blue obtained through the use of glass inlay. As a material, glass seems to have been introduced into Egypt in the Eighteenth Dynasty from West Asia; although the materials for glass manufacture were available in Egypt, it is not yet clear whether the Egyptians of the New Kingdom were able to manufacture glass from scratch or only worked with imported glass ingots, such as those found on the Ulu Burun shipwreck. Not only was blown glass unknown in the New Kingdom, but molten glass

as well. The Egyptians seem to have used a technique whereby powdered glass was added to a heated mould or to a heated core made of clay or wax in a manufacturing technique similar to that used for metal, where the heated material could be shaped but then would harden when cooled.

Examples of blue glass abound in the tomb of Tutankhamun. The small dark blue glass figurine of Tutankhamun (JE 60718) now at the AGO seems to have been made with powdered glass pressed into a mould and gradually heated until the glass gelled. Otherwise glass was treated like stone and used, for example, for the polychrome inlays on the gold mask and throne of Tutankhamun. The powdery-blue turquoise glass headrest from the tomb of Tutankhamun now at the AGO (JE 62022; Carter's no. 403a) shows the traditional New Kingdom headrest form with an oblong base, central column and oval head support that curves upward at either side. It was formed of two pieces (base and headpiece) that were cast from powdered glass. Once formed, the two pieces were cold cut just like headrests of other materials, such as wood or ivory; then they were joined at the central column by a wooden dowel, with the join being marked by a gold band. Fine detail work of turquoise, lapis lazuli, and other semi-precious stones set in gold is well



known from Middle Kingdom jewellery. The difference in the treasures from the tomb of Tutankhamun is that the use of glass inlays, as well as semi-precious stones, allowed for a different scale of polychromatic contrast between alternating expanses of gold and the turquoise and lapis lazuli coloured "post-Amarna" blues.

*Steven B. Shubert has been a librarian with the Toronto Public Library since 1989. He received his PhD in Egyptology from the University of Toronto in 2007, has participated on archaeological excavations in England, Egypt, and Greece, and has contributed to such publications as The Oxford Encyclopedia of Ancient Egypt (2001) and The Encyclopedia of the Archaeology of Ancient Egypt (1999). The picture recreating Tutankhaten's coronation by Frank Nissen is from The Name of the Dead (Hany Assaad and Daniel Kolos, Benben 1979) and is reproduced with permission. The Tutankhamun: The Golden King and the Great Pharaohs exhibit is at the Art Gallery of Ontario until April 18.*



# EGYPT IN CANADA: MORE HIDDEN TREASURES

Mark Trumpour

It began with two emails from SSEA members, one from Joe Serio and another from Shirley Enns. Did I know about this? What the two had sent me was a copy of an article from the real estate section of a newspaper. It concerned a heritage property going on the market in Oakville that had been home to Amice Calverley. Indeed, I had not seen the article, although I had heard of Amice.

The name may well be unfamiliar to you. Amice Calverley (1896 – 1959) was born in England, and came to Canada as a young teenager with her parents. They settled in Oakville. Amice was interested in the arts, studied art and music (under renowned Canadian musician Healy Willan), then returned to her native England on a music scholarship, where she obtained employment in 1927 with Prof. A. M. Blackman, working on photographs of the Temple of Seti I at Abydos. One of the best preserved of pharaonic temples (Dynasty 19, circa 1300 BCE), the Egypt Exploration Society (EES) had planned a photographic survey of the structure. However, thanks to the high quality of Amice’s work, the project of documentation changed to copying by hand the scenes in the huge temple.

In pursuit of this project, the EES sent her to Abydos in January 1928 to begin work, and she would spend much of the next decade in Egypt, becoming a local fixture in Abydos. John D. Rockefeller visited her on the site, and offered

1949. Letter from Amice Calverley). Then she returned to Egypt to continue the work.

Amice possessed the only automobile in town, and being trained in first aid was therefore a valuable resource for the locals. She might be considered a sort of original “Om Sety.” Children in the area would bring her small items they had found playing, and some of these are today to be seen in a modest collection she left to her niece, Mrs. Sybil Rampen. Among her many talents, Calverley was also a pilot, most unusual for a female at that time.

In a final, unhappy chapter, Amice was forced to leave Egypt by the government of the day over a film she had made about village life in Abydos. Returning to Canada, her final days were spent collaborating with Alan Gardiner on the publication of the remaining material in the massive folios of *The Temple of King Sethos I at Abydos*. A fifth volume of her paintings and drawings was planned and largely prepared, but has never been published.

On her death, Amice’s estate was left to Sybil Rampen (left), who has established what is called the Joshua Creek Heritage Centre, at 1086 Burnhamthorpe Rd. in north Oakville. The centre is Sybil’s legacy project to preserve part of the local pioneer landscape and inspire creativity. Utilized by a number of Oakville arts groups, the space has also hosted displays of historic interest, and of course, Amice Calverley’s collection.



Sybil foresees a display of the life of this remarkable woman, incorporating a number of her very striking drawings and paintings, photos and memorabilia, and artefacts.

Of her paintings and drawings, one can only be awed by Calverley’s artistic skill in capturing every nuance of tone, shading, chips and cracks in the rock. In addition to the paintings and drawings published in the volumes already produced, the graphic material is accompanied by artefacts including small shabtis, amulets, beads and necklaces, and – more treasure – a collection of black-and-white slides taken in Egypt in the 1930s and used by Calverley to illustrate lectures. Some of Calverley’s personal letters also remain at Joshua Creek, although much archival material of interest was given to the Griffith Institute by Mrs. Rampen in 1986, where it remains housed today.

For those who are interested, Calverley donated a good deal of material to the ROM, some to Textiles, some to Egyptian (Abydos material, of course), and assorted material scattered through the other galleries. SSEA members Joe Serio, Kei Yamamoto, Roberta Shaw, and Mark Trumpour are offering their advice and support to Sybil’s efforts at preserving her aunt’s remarkable legacy.

*Photograph credits: “Calverley at Abydos” and “Calverley’s Car” reproduced with permission of S. Rampen, photos by Mark Trumpour; Photograph of Sybil Rampen by Kei Yamamoto. For more on the Egypt in Canada project see the SSEA website [www.thessea.org](http://www.thessea.org) and follow the links to Fieldwork/In Search of Ancient Egypt in Canada.*



*Calverley at Abydos (above);*

*Calverley’s Car (painted by Myrtle Broome (right))*



to fund the publication. The war interrupted, and Amice was recruited to the war effort and served in a branch of military intelligence. After the war she traveled through the Balkans as a relief organizer. She collected folk arts from several countries in hopes of preserving them for posterity. Many of these she subsequently donated to the Royal Ontario Museum. She used her paramedical skills to assist Greek nationals involved in a struggle against the Communists: “I found myself charged with the entire responsibility of preparing and administering all the penicillin to the flood of wounded which overwhelmed us in the 6 days of that terrific and costly battle” (The Battle of Gramos

# 36<sup>TH</sup> ANNUAL SSEA SYMPOSIUM: ANCIENT EGYPT AND THE BIBLE

Lyn Green and Gayle Gibson

This year marked the 36<sup>th</sup> annual SSEA Symposium, and the first time since 1982 that the Society has revisited the theme of the interrelationship of Egypt and the Bible. This topic, which had proved stunningly successful in 1982, was once again popular with more than 125 scholars, students, and members of the public in attendance. The Royal Ontario Museum (ROM) was once again our cosponsor for Saturday's symposium, which was held on November 7<sup>th</sup> on the campus of the University of Toronto.

An exhibition of the Dead Sea Scrolls at the ROM provided the inspiration for this year's symposium. Just as the exhibition used archaeology to focus on the clash of cultures between Rome and Judea two thousand years ago, so this year's symposium used a combination of archaeological data, textual criticism, and comparative literature and philosophy to examine the role of Egypt in the Hebrew Bible and early Christian narrative. The symposium provided an opportunity for speakers and audience to re-examine the place of Egypt in shaping the narratives of western culture.

Western culture has approached ancient Egypt from various perspectives. The most popular are derived from references to Egypt in the Bible. The different versions have often fought it out against a background of the Hebrew Bible and the New Testament. The story of the Exodus, for example, shows Egypt as the home of idolatry, despotism, and error. The early life of Christ, on the other hand, depicts Egypt as a place of refuge. Our speakers for the day presented a wide range of opinions and viewpoints on the relationship between Egypt and the Bible during the periods described in both the Old and New Testaments.

The plenary paper, *Egypt as pictured in Genesis & Exodus* was presented by Prof. Donald B. Redford (Pennsylvania State University). Another paper drawn from Genesis, *Abraham in Egypt*, was given by Prof. John Gee (Brigham Young University), while the route of Exodus was dealt with in *Exodus Geography and Location of the Re(ed) in the Light of Recent Archaeological and Geological Work in North Sinai*, by Prof. James K. Hoffmeier (Trinity International University).

Literary comparisons between II Samuel 22 and the 13th century BCE Israel Stela of Merneptah inspired *Two Hymns as Praise Poems, Royal Ideology, and History in Ancient Israel and Ancient Egypt: A Comparative Reflection*, presented by Prof. Susan T. Hollis (Empire State College, State University of New York). Prof. John S. Holladay (Emeritus University of Toronto; excavator of Tell el-Meskhuta and of the Gezer Gate) offered us his reflections on *The Campaign of Pharaoh Sheshonq, the Bible's 'Shishak', to the Levant, ca. 920 B.C.: Myth, Legend, or Something you can put your (hand-)pick into?* Another mysterious military campaign, that of Taharqa against the Assyrians, was offered to the audience by author Henry T. Aubin, in *The Rescue of Jerusalem: the Alliance between Hebrews and Kushites*. The last paper of the day, *Egypt and the Infant Jesus* was presented by Dr. F. Terry Miosi, bringing to an end an idea-packed day.

# SSEA SCHOLARS' COLLOQUIUM 2009

Lyn Green and John Gee

This year marked the 36<sup>th</sup> anniversary of the SSEA Scholars' Colloquium, and saw presentations by scholars from seven countries: Australia, Canada, Spain, Egypt, Uruguay, the United States, and Great Britain. Topics ranged from the Predynastic to the Ptolemaic and beyond. The Royal Ontario Museum (ROM), our cosponsor for Saturday's symposium, hosted the sessions on Friday, November 6<sup>th</sup> and Sunday, November 8<sup>th</sup>.

Papers were organized into thematic sessions, Friday morning being devoted to the Old Kingdom. These papers included: *The Purpose of Non-Royal Tombs in Old Kingdom Egypt: A Re-assessment* (John S. Thompson, University of Pennsylvania); *Rare and Enigmatic Scenes of the Human-Dog Relationship in Ancient Egyptian Art of the Old Kingdom* (Beverly Miles, MacQuarie University, Australia); *Discovering and Understanding Parallel Programs at Sneferu's Pyramids*, (Prof. Kerry Muhlestein, Brigham Young University); *Olive tree cultivation and trade in Ancient Egypt* (Jose M. Alba Gómez, Jaen University, Spain).

Friday afternoon's presentations ranged from the New Kingdom and later. Prof. James K. Hoffmeier (Trinity International University) gave the results of his recent excavations in *New Light on the Amarna Period from Tell el-Borg, North Sinai*, while Edwin C. Brock (ARCE/Theban Mapping Project) spoke on *Hidden Thebes*, the results of various seasons of work by the Luxor De-watering Project. Literary and religious scholarship of the New Kingdom and later was well represented by: *The Egyptian Love Songs* (Dr. Vincent A. Tobin, Emeritus St. Mary's University); *An Investigation into the Sacred District* (Prof. Kelly Diamond, Villanova University); and *The Assyrian Conquest in Disguise? A new look at the Demotic 'Contest for the Benefice of Amun* (Prof. Thomas Schneider, University of British Columbia). The day ended with an art history paper related to the theme of Saturday's symposium, *The 'Genesis' of Ancient Egyptian Motifs in Biblical Art* (Prof. Anna Pearman, Vincennes U.).

On the afternoon of Sunday, November 8<sup>th</sup> speakers presented a wide range of topics from the Predynastic to Petrie. Prof. Juan Castillos (Uruguayan Institute for Egyptology) spoke on *Evidence for Feasting in Pre-Dynastic Egypt* and Prof. Susan Tower Hollis (Empire State College –SUNY) shared her thoughts on the question of divine identification in *Bat or Hathor? Who's Who?* The next few papers focused on funerary matters: *Some Observations on the Route to the Afterlife from late 18th Dynasty Royal Tombs* (Peter Robinson, Poynton Egypt Group/SSEA); *The Book of the Dead as Canon* (Prof. John Gee, Brigham Young University); *Djedmaatesankh and Paankhenamun* (Gayle Gibson, Royal Ontario Museum and Stephanie Holowka, The Hospital for Sick Children); and *Last Days of Aanen -Theban Tombs project* (Lyla Pinch Brock, ROM Theban Tombs Project). The last two speakers of the colloquium dealt with artefacts in Canadian collections: *The ROM's Cleopatra Statue* (Lyn Green, SSEA); *The Father of Egyptology in Canada: Material from Petrie Excavations in Canadian Museum* (Mark Trumppour, Ancient Egypt in Canada/SSEA). All in all, the enthusiasm for both presenting and listening to scholarly presentations was most heartening.



# 2009 ANNUAL GENERAL MEETING

Lyn Green

An election was held for a new slate of trustees. Those elected were: Jennette Boehmer, John Gee, Katja Goebis, Lyn Green, Rexine Hummel, Arlette Londes, Jean McGrady, Jean Revez, Peter Robinson, Peter Sheldrick, Mark Trumpour, MaryAnn Wegner, and Kei Yamamoto. In addition, each local chapter is entitled to one official representative on the Board of Trustees. This year's chapter representatives are: Paul English (Calgary chapter vice-president); Deirdre Keleher (Toronto chapter president); Dr. Brigitte Ouellet (Montreal chapter president), who continues as vice president of the SSEA's national organization.

Other trustees who will continue in their current posts are: Dr. Kei Yamamoto (vice president), Dr. Lyn Green (president), Mme. Arlette Londes (treasurer), Prof. John Gee (editor *JSSEA*), Peter Robinson (assistant webmaster), Jennette Boehmer (editor *SSEA Newsletter*, working with various contributors, including Rexine Hummel and Steven Shubert). Mark Trumpour, Brigitte Ouellet and their team of volunteers will also continue in their quest to find and catalogue all the Egyptian artefacts in Canada through the *Ancient Egypt in Canada Project*.

The SSEA would like to thank Nicole Brisson and Steven Larkman for their years of work on the SSEA Board, and in their local chapters. We would also like to thank our honorary trustees, Prof. Ronald Leprohon, Prof. Sally Katary, Gayle Gibson, and Prof. Emeritus Vince Tobin, for continuing to contribute so greatly to the success of the SSEA through their work on various committees. Our webmaster Chris Irie also deserves an enthusiastic vote of thanks.

We must also acknowledge the contributions of many generous and dedicated volunteers and members throughout the year, who help with mailings and events, write articles for the *Newsletter*, and make donations of money and of items to be used in fundraising. Last, but not least, we would like to thank our secretaries, Amber Hutchinson, Tracy Spurrier, and most recently Shirley Enns, for their hard work.

The results of the 2009 Missy Eldredge Scholarships were also announced. Christina Geisen (University of Toronto) was this year's winner. Other awards were also given out, both to generous donors and to 25 year members. Dr. Peter Sheldrick, trustee and member of the Dakhleh Oasis Project, received awards both for his years of service on the Board and his generous donations.

The SSEA welcomed a fourth local chapter – the Vancouver chapter – and heard a report from Prof. Thomas Schneider (University of British Columbia), who has done so much to organize it. This chapter should be active after January 1, 2010 (see the Vancouver Chapter Report for more).

Following the meeting, attendees reconvened in an adjoining room to enjoy the marvelous repast prepared by Arlette Londes and her husband John, to whom we are indebted for the bread and beer (and much, much more!) that brought the evening to a jovial and optimistic conclusion.

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## MONTREAL CHAPTER REPORT

Jean-Frédéric Brunet

Our tenth anniversary season began on September 30 with a mini-conference by Marie-Claude Monette, one of our vice-president's former graduate students. Digging through myth and reality, she explained the true reasons for Caesar's presence in Egypt. As one might suspect, it had little to do with Cleopatra's famous nose. This mini-lecture was held at the Librairie Monet, a bookstore that has been one of our chapter's main sponsors for many years now. Please allow this reporter to extend the chapter's warmest thanks to Pierre Monet, the library's owner, and to his staff (chief amongst them Chantal Chabot, who has been a chapter member since the first years, thus facilitating a fruitful collaboration).

One of our chapter's long time officers, André Grandchamps, then kicked off the public lecture series on October 22. This lecture series is being held at the Cultural and Education office of the Egyptian General Consulate in Montreal, a venue that has sheltered most of the chapter's public lectures, starting with the very first one, ten years ago. For this, our most sincere thanks: throughout this decade, the office has remained a wonderful source of support and collaboration. Mr.

Grandchamps is not only passionate about all things ancient Egyptian, but he is also a professional astronomer. His topic was *The Sky and the Measure of Time in Ancient Egypt*, which allowed him to explain how much our modern calendars owe to the ancient Nile dwellers. The second public lecture, on December 10, was given by Karine St-Louis of the Marguerite-Bourgeois museum. She enthralled us with her discussion on the musical scenes in ancient Egyptian private tombs.

As in prior years, our president, Dr. Brigitte Ouellet, offered an introductory course in hieroglyphs and ancient Egyptian culture. Classes were held in our little library, set in a member's private house in the eastern districts of Montreal. This is also where the annual general meeting of the chapter was held on October 5. That evening's main event was the reelection of Brigitte as president, as well as that of officers Marie Gagnon, André Grandchamps and yours truly (by proxy!).

Our members also move around. In early November, some of us left our beloved city for Toronto to attend the annual symposium and scholar's colloquium. Then, on November 11, another group went the opposite direction and visited Quebec City for a guided tour of the Musée de la Civilisation's current mummy exhibit, *Fascinantes Momies d'Égypte*. Much closer to home, but more far out, the chapter sent a costumed delegation to the St-Leonard Borough public library as our contribution to the Journées de la Culture, a city-wide cultural event. Kids love to have their names written in hieroglyphs!

Finally, we finished the year in style with our annual fund raising banquet. Pharaoh Amentonphis guided us through the labyrinths of the hereafter. A mummy was then unwrapped, revealing the evening's youngest guest's stuffed frog! What a joy it was to see the two-and-a-half-year old boy (who already distinguishes between an ankh, a scarab, and a Bes idol) recognizing his toy. This well attended event replenished the chapter's granaries, a feat that allows us to look forward to a wonderful 2010, notably with the launch of a bursary for Quebec students and upcoming seminars by Michel Guay and Bernard Mathieu.

## TORONTO CHAPTER REPORT

*Deirdre Keheler*

The 2009-10 season is off to a fantastic start. In September, Dr. Kei Yamamoto spoke about *The Egyptian Potter and the Goblet of Secrets: A Study of the Middle Kingdom Ceramic Assemblage at North Abydos*; in October, University of Toronto doctoral student Amber Hutchinson spoke about *New Kingdom Royal Cities: The Palaces of Deir el-Ballas, Malqata and El-Amarna*, and in January, Dr. James Allen spoke about *The Birth of Egyptian Literature*.

This fall the chapter also arranged specific programming in honour of the *Tutankhamun: The Golden King*

and the *Great Pharaohs* exhibit currently at the Art Gallery of Ontario (AGO). In November, Lila Brock spoke about *KV 55, A Hundred Years Later* and in December, University of Toronto doctoral students Sherine el-Sebaie and Sarah Schellinger spoke about the exhibit itself. Then, on December 16<sup>th</sup>, 43 members of the chapter went to the AGO to tour the exhibit together.

The Toronto chapter also held courses this year. The theme of the courses for this year was ancient Egyptian Art and Architecture. The three courses offered were: *The Royal Tombs of the New Kingdom in the Valley of the Kings* (Christina Geisen); *Middle Kingdom Art* (Kei Yamamoto); and *A Virtual Tour of Egyptian Masterpieces around the World* (Sherine el-Sebaie). Thank-you to all three instructors for making the courses an amazing success! The chapter will use the proceeds to host two special additional lectures for members on March 19<sup>th</sup> and April 9<sup>th</sup> – check the website for details.

Finally, the chapter had its annual meeting of members on October 19<sup>th</sup>. Treasurer Shirley Enns reported that the chapter is doing very well financially. We have finished purchasing all the necessary equipment for our lectures (laptop, projector) and still have a surplus. Thank you very much to all our volunteers whose hard work and dedication has made the chapter such a success! The Toronto chapter executive for 2009-2010 is: Deidre Keleher (president); Maureen Britsch, Lyn Green, Arlette Londes, Zoë McQuinn (vice presidents); Shirley Enns (treasurer); Mark Trumpour (secretary); Erin Kerr, Jean McGrady, Les O'Connor (members at large).

## VANCOUVER CHAPTER REPORT

*Thomas Schneider*

In February 2010, the Vancouver chapter of the SSEA was incorporated in the province of British Columbia, establishing a platform of outreach and promotion for ancient Egypt west of the Rocky Mountains. The activities of the chapter will be officially inaugurated by a lecture given by Martina Minas on Roman Egypt on March 29<sup>th</sup>. A number of lectures throughout the summer by different speakers and a workshop on photography in archaeology in September (to be offered by David George, long-time photographer of Donald Redford's excavations at Mendes) are among the first activities planned by the chapter's initial board of directors.

The chapter is very fortunate to have received, beyond the enthusiastic and financial support of the SSEA national office and advice offered by the existing chapters, a donation by Canadian Professional Management Services, Vancouver, which will be used to fund some of its initial activities. Our thanks go to the entire community of the SSEA for their help and support, and we are looking forward to many joint initiatives in the pursuit of our mission. Anyone wishing to get in touch with this new chapter should email [vancouver@thessea.org](mailto:vancouver@thessea.org).

***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, Montreal, Quebec, and Toronto, Ontario 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](http://www.thessea.org)***