

Newsletter

SOCIETY FOR THE STUDY OF EGYPTIAN ANTIQUITIES

Editor: Melissa Campbell

Fall/Winter 2013 #3



AN ELUSIVE FEMALE PHARAOH, AND HER “TEMPLE OF MILLIONS OF YEARS”

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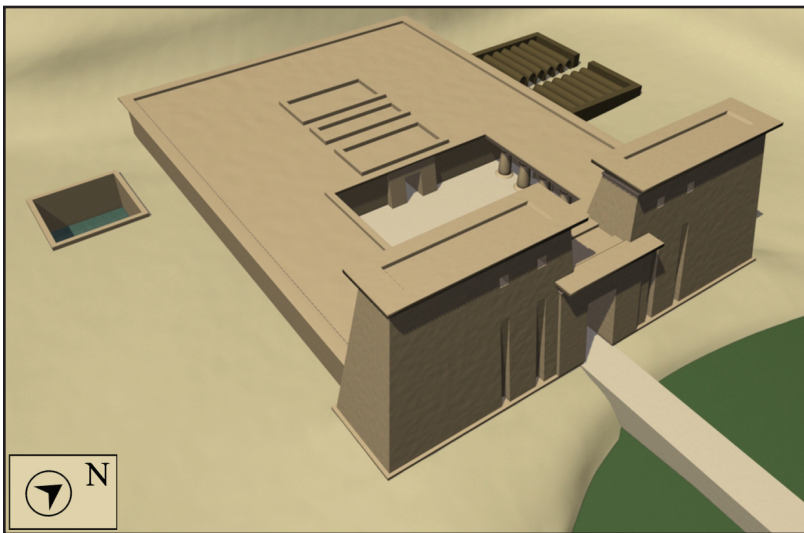


Figure 1. Virtual interpretation of the temple based on archaeological remains

In what must have been exceptional feats of intellect, political savvy and personal will, Queen Tausret ruled ancient Egypt independently as king for perhaps three to four years and saw the 19th Dynasty to a close (ca. 1190 BCE).¹ Probably the last ruling descendant of Ramesses the Great, Tausret capitalized on her heritage and status as a veteran of the court to become one of Egypt's greatest rarities: a female pharaoh who ruled alone and in her own right—a feat not even accomplished by Hatshepsut. Despite being mentioned by both Homer and the ancient Greek historian Manetho as king of Egypt during the Trojan War, in modern times Tausret has been little more than a footnote in New Kingdom history, the wife of a king (Sety II) and coregent of another (Siptah), who ruled briefly. More often than not her reign has been overlooked or misunderstood, even by many Egyptologists.

In hopes of learning more about this forgotten pharaoh, the University of Arizona Egyptian Expedition (UAEE) has been excavating at the site of her “temple of millions of years” in western Thebes since 2004 (Fig. 2).² Tausret erected this royal temple in the shadow of those of her illustrious predecessors, a few hundred meters south of the Ramesseum (the temple of Ramesses II) and about the same distance north of Kom el Hettan (site of the temple of Amenhotep III). Seen in Fig.1, constructed along “temple row” during the golden age of Egyptian temple building,³ the structure functioned as half of the eternal equipment required to honor and sustain Tausret's spirit forever in the afterlife. The Valley of the Kings holds the other half: KV 14, a tomb built to maintain her body in perpetuity.

As the name of such royal temples (“temples of millions of years”) suggests, they and their associated tombs were planned to last for eternity.

Unfortunately, when Tausret's reign came to an end, her tomb was usurped and her temple thoroughly destroyed. Presumably the shadow of the female queen was too dangerous to let linger, so the founder of the 20th Dynasty, Sethnakht, or his long-ruling son, Ramesses III, set out against Tausret's memory and its physical manifestations. This dramatic refutation of the legitimacy of their unrelated predecessor likely made it easier for their own lineage to take root and overpower what must have been a substantial number of other potential claimants to the throne. Ramesses II, from whom Tausret is generally believed to be descended, had fathered as many as 100 children. Tausret's royal cousins, and potential heirs, must have been legion.

The attacks on Tausret's monuments proved effective, so much so that when the site of Tausret's Theban temple was very briefly surveyed and selectively dug in 1896 by a team under the supervision of W. M. Flinders Petrie, “only a few stones of the foundation remained.”⁴ Although Petrie's declaration was accurate when compared to the better preserved temples in the area, it misled potential future investigators. Thought to contain little of further archaeological interest, the site went without further exploration for more than a century, until the UAEE's excavations.

The UAEE excavations have made numerous discoveries at the site about the ancient structures, Tausret herself, and subsequent occupations. Perhaps most importantly, it seems that construction on the temple was either completed or very nearly so: it was later robbed of most of its stone, leaving the foundation trenches and mounds



Figure 2. Site from the North-West of the Temple



Figure 3. Mud brick stamped with Tausret's cartouche from the temple sanctuary

of unimpressive decaying mud brick seen today (Fig. 3). While the archaeological evidence presently suggests that the temple had not been fully adorned with reliefs or paintings before its destruction, it was nonetheless apparently functional, especially in the “holy of holies”: the sanctuary.

Inscriptions on the temple's remaining foundation blocks mention Tausret's eighth regnal year, which has significant implications for the length of her reign. It is known that she served six years as regent for her stepson, the young King Siptah, before enjoying what has long been thought to be two years of independent rule. But if the foundations were laid in her eighth year and construction of the temple was completed, or nearly so, Tausret must have ruled long enough past her eighth regnal year to see this accomplished. At least an additional year, maybe two, would likely have been needed. This estimate doubles the length of her independent reign as it has been commonly accepted.⁵ Although only an adjustment of a few calendar years, this is likely to result in a significant reevaluation of Egyptian chronology in the late second millennium BCE.⁶

The work of the UAEE has also shed light on Egyptological history, namely Petrie's work at the temple. His work was typical of the period, although his work at the site seems to have been exceptionally brief. Consequently, errors and oversights were made. For example, Petrie suggested that the plan of Tausret's temple was based on that of Merenptah's, which is the neighboring temple to the south.⁷ However, more detailed recording and intensive excavation have revealed that the queen's temple was based on an inner temple of the Ramesseum, and that the temple was also oriented in a nearly identical direction as Ramesses II's.⁸ Thousands of artifacts overlooked or deemed unimportant by Petrie's team have been recovered, recorded and curated. The UAEE excavations have clearly demonstrated the need to review old assumptions about historically excavated sites.

Use of the site did not end with the destruction of Tausret's temple. Like much of western Thebes, there was an active burial enterprise here during the Third Intermediate Period or Late Period. Because Tausret's temple was destroyed by this time, the later burials and chapels are almost certainly unrelated to any memory of the pharaoh queen. It is far more likely that the site simply provided a good burial plot, as it has little evidence of activity between the 20th and 25th Dynasties. In either the later part of the 25th or 26th Dy-

nasty, the site sees renewed use. It is these later occupations that form the primary focus of the UAEE's current and planned excavations.

Dr. Pearce Paul Creasman has been conducting archaeological research in Egypt for a decade. He has been at the University of Arizona since 2009, where he serves in several capacities, including: Curator of the Laboratory of Tree-Ring Research, Assistant Research Professor of Dendrochronology, Assistant Professor of Anthropology, Associate Editor of the peer-reviewed Journal of Ancient Egyptian Interconnections, and as president of the Arizona Chapter of ARCE. In 2012, he was appointed Director of the University of Arizona Egyptian Expedition, upon the retirement of Richard H. Wilkinson. Dr. Creasman earned his doctorate from the Nautical Archaeology Program at Texas A&M University. His primary research interests are maritime life in ancient Egypt, Egyptian archaeology and human/environment interactions.

Recommended Reading

1. P. P. Creasman (ed.), *Archaeological Research in the Valley of the Kings and Ancient Thebes* (UAEE, 2013).
2. P. P. Creasman, *Excavations at Pharaoh-Queen Tausret's Temple of Millions of Years: 2012 Season*, (Journal of the Society for the Study of Egyptian Antiquities, forthcoming).
3. A. Dodson, *Poisoned Legacy: The Fall of the Nineteenth Egyptian Dynasty*, (The American University in Cairo Press, 2010).
4. W. M. F. Petrie, *Six Temples At Thebes* (Bernard Quaritch, 1897).
5. C. Leblanc (ed.), *Les temples de millions d'années et le pouvoir royal à Thèbes au Nouvel Empire. Sciences et nouvelles technologies appliquées à l'archéologie*. Memnonia, Cahier Suppl. 2. (Dar el-Kutub, 2010).
6. R. H. Wilkinson, *The Temple of Tausret: Forgotten Monument of a Queen/Pharaoh*, *KMT: A Modern Journal of Ancient Egypt* 23:3 (2012), 34-43.

Sources:

1. For a more detailed discussion of the length of her reign, including new evidence, see Pearce Paul Creasman, *Excavations at Pharaoh-Queen Tausret's Temple of Millions of Years: 2012 Season*, *Journal of the Society for the Study of Egyptian Antiquities*, forthcoming. In addition to three or four years of her own reign, she served as regent for Siptah for six: a total reign of nine or perhaps even ten years.
2. Under the direction of Richard H. Wilkinson from 2004-2012 and Pearce Paul Creasman from 2012-present. Our work would not have been possible without the permission of the Supreme Council of Antiquities/ Ministry of State for Antiquities and support from the members of the MSA Permanent Committee and dozens of archaeologists, administrators and inspectors over the years—all of whom are recognized in our annual reports, which can be found at <www.egypt.arizona.edu>. Further, the American Research Center in Egypt has equally supported our work, as have numerous donors whom we acknowledge here collectively.
3. In reference to New Kingdom temple construction as a whole; Dieter Arnold, *Temples of the Last Pharaohs* (New York and Oxford: Oxford University Press, 1999), 25.
4. W. M. F. Petrie, *Six Temples at Thebes 1896* (London: Bernard Quaritch, 1897), 18.
5. See E. Hornung, *The New Kingdom*, in *Ancient Egyptian Chronology*, eds. E. Hornung, R. Krauss, D.A. Warburton (Leiden: Brill), 213-214.
6. For further reading see K.A. Kitchen, *Establishing Chronology in Pharaonic Egypt and the Ancient Near East*, in *Radiocarbon and the Chronologies of Ancient Egypt*, eds. A.J. Shortland and C. Bronk Ramsey (Oxford: Oxbow Books), 12-16.
7. Petrie, *Six Temples*, 13.
8. R.H. Wilkinson, *History of the Temple*, in *The Temple of Tausret*, ed. R.H. Wilkinson (Tucson: University of Arizona Egyptian Expedition, 2011), 163-165.
9. From H. Bassir, *The Headless Statue of Queen Tausret from Madinet Nasr*, in *Archaeological Research in the Valley of the Kings and Ancient Thebes*, ed. P.P. Creasman (Tucson: University of Arizona Egyptian Expedition, 2013), fig. 1.

A SUCCESSION OF EVENTS: RECOVERY OF GILBERT BAGNANI'S FILMS FROM EGYPT

Ian Begg

In the autumn of 1997 Trent University Archives received papers of the late Prof. Gilbert Bagnani and his wife, Mary Augusta Stewart Houston Bagnani. Their country home near "Vogrie", Port Hope, Ontario, was legendary for their collections of art and books displayed in their amazing library. Trent had decided to dispose of the property along with their house on Mt. Pleasant in Toronto. The contents had been sold at a four day auction at Christie's in December 1994 and the remaining books in January 1995.

When I inquired about the papers in January 1998 through the Trent Archivist, Dr. Bernadine Dodge, the reply was that they contained among much else Egyptian hieroglyphs. So began the research project which has pre-occupied my time ever since. Over the years the research has been generously supported by the Trustees of the Bagnani Endowment.

I immediately began giving talks, and writing papers and articles based on this material until 2002, when I learned that before her death in 1998 Stewart had donated many cartons of letters and photographs to the Art Gallery of Ontario, where she had worked as a docent decades earlier. More material keeps surfacing from the Bagnanis, and as a result everything published earlier is now out of date.

For example, Eleanor Currie, a textile specialist, was given access to their houses for the better part of two years before the auctions, and she conscientiously read everything *in situ*, and copied much of it. At the auction house in Toronto, she salvaged several small boxes of films. These she took for conservation to the Restoration House Film Group Inc. of Belleville, Ontario. After Eleanor's death, her family donated her papers to the AGO.

According to their letter to Eleanor, of the 17 rolls of film, 9 were at least 400' long, 4 were only 100', and another 4 were only 50'. For its Bagnani Exhibit in 2010, the AGO sent all these surviving films to CineLab Inc. of Full River, Mass., who transferred everything onto a DVD. For the exhibit we extracted a thirty minute loop. Since the nine 400' reels should run for about ten minutes apiece, the fact that the entire collection compiled on to the DVD runs only about 100 minutes gives an indication of how much footage has been lost just from these surviving rolls alone. The AGO gave me a copy of the DVD, which I eventually managed to transfer to iMovie, and thus facilitated frame-by-frame examination.

To contextualize the creation and contents of the films, a brief biographical sketch of the Bagnanis follows, as reconstructed from their archives. Gilbert Bagnani was born in Rome in 1900, the only child of Gen. Ugo Bagnani and his wife, Florence Ruby Dewar of Port Hope, Ontario. After graduating from the University of Rome he went to Greece to study archaeology at the Italian School in Athens from 1921 to 1923. While there he not only developed his own prints but he also became the School's *de facto* excavation photographer.

Although it was fashionable among Italian archaeologists of the 1920s to rely heavily if not exclusively on photography to document their excavations, Gilbert in particular was always personally interested in photography and its potential. As a result, there are now over 3,000 prints plus undeveloped negatives at the AGO in Toronto, and a few thousand more prints and negatives in the Bagnani Archives, at Trent University in Peterborough, Ontario. In 1929 in Toronto Gilbert married his long-time fiancée Mary-Augusta Stewart Houston, the only child of Stewart Houston, founding editor of the Financial Post,

and Augusta Robinson, granddaughter of Sir John Beverly Robinson and therefore great niece of the owners of the Grange, the home of the then Art Gallery of Toronto, now the Art Gallery of Ontario.

In the Fayyum basin south-west of Cairo, Grenville and Hunt had discovered a wealth of papyri in their first and only season at Tebtunis in 1900, supported by Mrs. Phoebe Hearst of San Francisco. The site was increasingly looted for papyri in the 1920s until Evaristo Breccia initiated the Italian excavations there in 1929. After an unproductive season, he turned over his concession to Carlo Anti of the University of Padua, who was particularly interested in town-planning, a popular topic among Italians of the Fascist era. In 1930 Anti cleared the streets around multi-storeyed houses as far as an open space in the south-west which he thought might be a market. Anti knew he needed help and invited Gilbert to act as his Field Director for 1931. Gilbert, a gifted linguist, immediately began studying Egyptian hieroglyphs, soon under Alan Gardiner himself, and quickly became fluent in Arabic on the site.

The 1931 season at Tebtunis was astonishingly productive. They discovered that the open "mercato" in which they started was actually a long processional avenue lined with an unusual type of structure called *deipneteria* or club dining halls. At the then north end of the processional avenue once stood a Ptolemaic pavilion or kiosk, used in the ritual processions of carrying mummified crocodiles. The avenue led southward to a square vestibule or *proastion* in which a statue of Ptolemy XII, father of Cleopatra, was still standing. This court was surrounded on either side by stone carved reliefs of processions leading to the entrance of the sanctuary of the oracular crocodile god of the Fayyum, Sobek.

This vestibule opened into a very large walled sanctuary 50 m x 110 m, surrounded along the inside with the two-roomed cells and workrooms of the priests. As Anti noted at the time, the survival of the priests' houses and intact workshops inside a sanctuary was a unique discovery.

In 1931 Gilbert was taking panoramic views of the sanctuary and its processional *dromos*. But taking panoramic photos wasn't enough for Gilbert. As he wrote to his mother back in Rome soon after first arriving at the site, "I really wish for the first time in my life that I had a cinema; it would have been such fun when I get back to Rome." The best scenes do not lend themselves to snaps," and to his wife Stewart he wrote, "I really feel that next year we must beg, borrow, or steal a cinema. There is no place for snaps; what one wants is a succession of events." They also wanted to uncover the temple of Sobek itself from the centre of the sanctuary. Gilbert had first gone to Egypt in 1928 to join a small group of friends there including his then fiancé Stewart Houston and Eleanor Speiden. When he and his wife Stewart arrived in Cairo in 1932, they received a camera sent by Eleanor Speiden for them "to play with."

It is apparent from a close scrutiny of the surviving film clips on the DVD that the datable scenes date to 1932 and 1933, but there was no way for all the intervening photographic experts to be able to splice the clips together reliably in anything like their original chronological sequence. So each identifiable roll has to be taken on its own terms. Even within some of the rolls individual clips run backwards and within Roll C the scenes are out of chronological order; in other words we cannot rely solely on the films for a "succession of events," ironically enough, unless we have independent documentation, as in fact we do in the letters of Gilbert and Stewart

to their mothers and in Stewart's diary.

They began filming in Egypt before arriving at Tebtunis. They first went up to Luxor to draw inscribed stones from the Tomb of Nefertari, and stopped at Akhmim on their way back, again filming the market there. On Saturday 20 February they drove out from the town of Fayyum to Tebtunis where they were given an almost rapturous reception on their arrival at the site.

Since Anti had started building a mud brick dig house, Gilbert filmed the various stages of its "traditional" construction in detail, as well as the sacrificial dedications of four sheep slaughtered at the threshold, followed by feasting and dancing. Gilbert filmed the local market in the nearby town of Tutun, and a neighbourhood wedding procession passing through the site. There are also scenes of sandstorms and workers moving sand and of the draughtsman Arrigo Orioli at work. They frequently had visitors at the site, including Casper John Kramer, a professor of papyrology at New York University, who was so enthralled with his first visit to Egypt and experiencing a fantasia that Gilbert's filming may have inspired him years later to become the first in North America to produce educational movies and television programs about archaeology.

Scenes of workers moving sand on decauville rail cars must have been filmed either elsewhere such as Michigan's dig at Karanis or, if at Tebtunis, in 1935.

Gilbert's interest in exploring the potential of photography led him through his connections to arrange to have a plane fly over the site taking a series of aerial photographs in 1934. His connections for this were Rex Engelbach, the Curator of the Cairo Museum, and Sir Charlton Spinks, the Canadian Director-General of the Egyptian Army and its Air Force. The approximately four dozen aerial photos taken both this year and in 1936 are a unique record of an interwar excavation, which could also enable 3D re-creation and analysis of the walls as first exposed during the excavations before subsequent deterioration. It is ironic that, of Gilbert's six seasons at Tebtunis from 1931 to 1936, the 1932 season is the best documented

in the surviving films while being the least productive architecturally, archaeologically, and papyrologically. On the other hand, Stewart's letters to her mother in 1932 are rich in observations of living and working among the local Egyptian fellahin and Bedouin workers and women, and the films do illustrate and supplement Stewart's extensive ethnographical descriptions in a unique fashion.

After both their mothers died in 1935, they decided to emigrate from Rome to a farm near Port Hope. Gilbert taught in the Classics Department at Toronto from 1945 to 1965, and then for another decade at Trent. He died in 1985.

The snippets as we have them are disconnected in time. Instead of providing a continuous linear narrative, they may be more accurately characterized as moving snapshots of brief moments in time. This is largely a result of the subsequent history of the films themselves. Gilbert's desideratum of a "succession of events" is accomplished only within each clip, not unfortunately in the current succession of the clips. So far, the research on Gilbert Bagnani's film clips has only just begun and the medium is still the message.

Dr. Ian Begg, Bagnani Research Fellow at Trent University in Peterborough, has been researching the papers and photos in the Gilbert and Stewart Bagnani Archives at Trent University and the Art Gallery of Ontario for the past decade. With the support of the Bagnani Trustees, he has given many papers at conferences and public lectures (including two for The SSEA, in 2005 and 2012) and published several articles on the Bagnanis' life and excavations at Tebtunis. Two and a half years ago he helped to curate "Crocodile Mummies and Baskets of Papyrus: Stewart and Gilbert Bagnani" at the AGO. In 2012, he presented at the SSEA's Annual Symposium, and showed the reconstructed films of the Bagnani excavations, the first public viewing for some of this "lost" material. He is now completing a biography of Gilbert Bagnani's early years as an archaeology student and foreign correspondent in Greece from 1921 to 1924.

"A DAY IN THE LIFE..." - PERSONAL DIG DIARIES

Rexine Hummel



Rexine with pottery at University of Arizona Dig, 2013.



Balcony View

June 7, 2013

We landed in Cairo at 5 AM and I had to wait until 8:30 to catch my plane to Luxor. I am always astounded at how helpful Egyptians are. Hands reached out constantly to lift my luggage, or carry it up a staircase. Maybe it is my age and I remind them of their grandmothers. In Luxor airport I apparently missed the director of the dig who had come to meet me, but I was offered a ride to my hotel by a young Egyptian man who was returning from Bahrain, lived in Karnak village and who had a car parked at the airport. Poor Egypt is suffering badly. The streets appear practically

empty and a whole line of decaying tour boats are tied up along the river.

The poor director who had run around the airport looking for me caught up with me as I was booking into the hotel. He is a young fellow named Pearce Paul Creaseman and he has taken over the Tawsert Temple Project from Richard Wilkinson at the University of Arizona. It was only 10 AM, but he told me to go and enjoy my room and he would see me at 6 AM tomorrow down at the dock of our hotel to catch a boat to cross the Nile to our site. He also said that he had lots of pottery for me. Oh great!



Tausert Temple



A Day at the Dig, 2013

June 10, 2013

My first day of work was interesting. At one end of the site there are some bushy trees that offer some shade. Lined up in front of them were three small tables: one for me, one for the inspector and one for the registrar and photographer. Beside the tables are about 4 trunks that are our storage. They are unpacked every morning and repacked at 12:30 and go to the local village for the night. It requires a lot of organizing and I find it difficult to pick up where I left off the day before. The temperature is OK at 7 AM but it quickly gets up to about 50 degrees by noon. We are expected to drink 2 litres of water each morning. I sit in the shade and I don't know how the team works hauling and lifting out in the sun.

Our team consists of three doctoral students, (Dani, Tracy and Becky), myself and a retired banker (Dick Harwood), plus the young director. They work extremely hard as do the Egyptian workers. The hardest part of the day was getting on and off the boat. You must negotiate a narrow gang plank and then jump off a platform when disembarking. I could not do the meter high jump down at the end and kind of lowered and bumped myself into a sitting position and slithered off the end. It was very unpretty as well as painful and I noticed that the next day they made an effort to unload me from a lower position on the boat. I finally found a kiosk with water. I bought three 1.5 litre bottles and my cling-on insisted on packing the bottles into my bag during which time he dropped one on my little toe injuring it. He carried the bag back to the hotel apologizing profusely as I limped along behind him. The second day was harder so it must have been hotter. By 11:30 I was feeling unwell and Tracy gave me some rehydrating powder to put in my water. I felt much better within 15 minutes.

They also found a large screened table for me to sort the sherds. I can now use my little table just for drawing. Today they had to move a huge mound of earth and a front end loader and a series of dump trucks arrived. Unfortunately, the prevailing wind blew towards our tables and we often had to put our scarves over our faces. One of the girls got dust under her contact lenses and had to finish the day using one eye. It was also a windy day and frequently a gust would carry off my drawings and I would have to race over the site grabbing at pages. Sometimes the wind was so strong it would carry off my tools as well or even some of the lighter sherds.

Friday June 14

Today the whole team went over to the site for a shortened work day to do inventory so I took the opportunity to draw more pots. This afternoon I must organize all my drawings and try to coax dates out of them. The director wants a report on all this stuff, probably immediately. I am working on a file that has a mixture of

New Kingdom, Late Period and 5th century AD Roman amphorae. It is quite a challenge to recognize and separate them. About day three, Dick Harwood the retired banker told me an interesting story. Apparently when he got back to his room and took off his clothes to shower a live scorpion fell out of his pants. He must have picked it up on site but he does not know where or when. We are all on scorpion alert now. My neck is covered with insect bites but at least they are not from a scorpion. I work in the area filled with trees and bushes and very close to a water buffalo. I think he brings the insects. I guess the shade comes with insects.

Saturday June 15

Yesterday, when I finished writing I ordered a lovely dinner from room service, lentil soup and a cucumber and tomato salad. The cucumbers and tomatoes in Egypt taste heavenly. My meal arrived and since it was around 7:00 and a nice breeze had come up I took it out onto the balcony so I could enjoy the view while I ate.

I heard today that some of the members of the Memphis Project that work at Karnak had come down with typhoid and were in the hospital. Yikes! I met Peter Brand here at the hotel when I first arrived, he is the director, and he was recovering from pneumonia. The team are all sharing a flat down the street from us. Jean Revez, a Canadian Egyptologist from Laval University, is also with that group with some Canadian students. I hope they are okay. I hear that they will be here another month working.

This morning our inspector Shaimma received a phone call from her family saying that their cow had given birth to a calf. We were all invited to see it after work. It was only one hundred degrees, but the wind was so strong and constant that I think I got dried out and was well on my way to becoming mummified. It is hard to work in the wind, trying to keep all your papers weighted down while you try to write and draw. I spent half my time chasing papers and plastic bags with a few sherds in them. After work we went to Shaimma's house in the local village near the ferry docks. She lived down an unpaved street and we were ushered through a door in a high wall into a courtyard that came right out of The Bible. We disturbed 6 turkeys who gobbled and shook their red wattles violently to scare us off but we continued into a little manger where a tiny calf stood by his mother. He had red cloth tied around each tiny foot that looked like booties. Apparently they protect his feet for the first three days so that he can stand and his nails grow strong. Pretty ducks were sitting on a stairway nearby and all in all it was a lovely scene.

Back to work. I am trying to assess the pottery in the various areas on the dig as to date and function. It is not easy, and I only have four nights left in Egypt.

The boatman who is probably half my weight tried to pull me up on to the pedestal with both hands, lost his balance and we both wobbled and gyrated until some security men ran over and added some extra hands.

The work continues and I am still drawing pottery without seeing an end to it. My table is set on the path to the local village and people are passing through all the time on foot, bicycle, and donkey cart. Each morning the fuul cart rumbles by. Fuul is the local thick bean soup stewed in tomatoes and spices. It cooks in a special pot and is served in a piece of bread. It is delicious and is the predominant food of the poor. This fellow's mother probably simmers it all night so that he can take it to the market and sell it.

Tomorrow I am to be taken to the huge district store house to look at the pottery stored there from other years. I only have three more days in Egypt and still more work than I can handle. I meet the group again in the lobby at six tonight and we are going for an English roast beef Sunday dinner at a restaurant owned by an ex-pat British lady. I leave Luxor Wednesday evening after working all day and fly out of Cairo near midnight.

Tuesday June 18

I am still surviving in Egypt, working full out keeping up with the youngsters. Last night we went out for an authentic Egyptian meal. We went by horse and buggy deep into the middle of the bazaar, into some dumpy looking hole in the wall, through the kitchen and up a narrow staircase to a little room that had no decor to speak of. Omar, our foreman, ordered all the food for us: mezza which consists of mutiple little plates of dips like hummous, baba gahnoush (eggplant dish), fasoulia (white beans in tomato sauce), and bamiya (okra in sauce) to eat with wonderful chewy village bread. Then came plates of shish kabob, grilled chicken and boiled then fried water buffalo. The team went on to smoke shisha but I was tired so two of us came back to the hotel and continued working on the dig database. I work tomorrow and leave Luxor in the evening and fly out of Cairo at midnight. This dig works at a frantic pace and I am ready to go home. I have been treated extremely well by the young folks and I will miss them. Tonight is folklore night at the hotel so I think I will toddle down to watch the belly dancer and the whirling dirvish perform.

Friday June 19

I am packing up and getting ready to come home. Today after work we were taken to a local restaurant for the final team windup lunch. We straggled into the restaurant straight from the field dusty and dirty and up three flights of stairs to the roof garden which had a huge air conditioner pointed at our table. While we waited for our meal the dig director stood up and surprised me by presenting me with a special birthday present. It was vase carved out of black basalt and inscribed with *Happy Birthday Rexine*, in addition to various other Egyptian motifs. I am sure Omar had a hand in this. It was a very sweet thing for them to do. At the end of the meal a basbousa cake was carried in and they all sang *Happy Birthday*. It certainly made getting older a little less painful. This birthday will be hard to beat for location and innovation. The rest of the afternoon was spent in having all my pottery papers scanned for extra safety before I can pack them. Yesterday while I was doing pottery, a donkey cart honking a merry tune passed behind me carrying paper cones of candy floss. The director bought one for all the workers so they were happy. I was surprised to see bundles of steel wool in another part of his cart. Our inspector told us that he also trades anything you don't want for the steel wool. I guess this is Egyptian recycling. I tried to get a picture but I was too late.

Last night I went down to the folklore show with a colleague. It was great show and I was surprised to see that the keyboard player in the three piece band was a young boy about twelve. He was phenomenal in his accompaniment of the belly dancer along with two friends on drums. He had no music to follow and was improvising brilliantly. If that wasn't enough when the whirling dervish came in he was followed by a small dervish about seven years old. What the young one lacked in grace and polish he certainly made up in energy and cuteness as he performed all the tricks that the older man did. It was child prodigy night.

I can hardly believe this but someone just knocked on my door and the room service fellow waltzed in with a whole black forest cake saying that the hotel could not ignore my important day. I have just arranged for it to go to the young girls on my floor. Omar is taking me to the airport at 8 o'clock for my flight to Cairo at 10:00 and I fly out of Cairo at around 1:00 or 1:30. It is a long day.

CALL FOR POSTERS SSEA/SÉÉA ANNUAL MEETING

January 10-12, 2014

The Society for the Study of Egyptian Antiquities/Société pour l'Étude de l'Égypte Ancienne is now inviting abstracts for poster contributions for its Annual Meeting, to be held January 10-12th, 2014 on the campus of the University of Toronto, Toronto, Canada.

Proposals for Scholars' Colloquium papers will be accepted from graduate students and senior scholars in the fields of Egyptology, Anthropology, Classics, Fine Arts/Art History, Archaeology, Nubian Studies, ancient Coptic Studies and related fields, and must represent an original contribution to the field and must not have been published elsewhere. Posters may address any aspect of ANY topic connected with predynastic, pharaonic, Hellenistic, Roman or Coptic Egypt. However, poster presentation is best suited to material with a strong visual impact, rather than a great reliance on text. Posters may be in either English or French. (Ideally, posters will be available in a biligual version.)

Poster abstracts will be published in the conference abstracts booklet. Authors of posters will have the option of uploading a PDF of their poster to the SSEA/SÉÉA website. Please note that the production and delivery of posters to the conference is the responsibility of presenters. If they wish the SSEA/SÉÉA to deal with printing and mounting the posters on their behalf, they must cover the costs. There will also be a limited number of poster positions available for scholarly projects or organizations in Egyptology, Nubian Studies, Coptic Studies, Near Eastern Studies or Ancient Mediterranean Studies.

Since a limited number of proposals will be accepted, papers will be vetted by committee. Interested scholars should send a title and brief abstract of their proposed poster to the Scholars' Colloquium Coordinators at scholarscolloquium@thessea.org or schollarscoll@thessea.org.

Please note that only proposals submitted in electronic format [i.e. via email] will be considered. Abstracts must not exceed 350 words in length. Acceptances of papers will be issued beginning in mid-October. The final deadline for receipt of abstracts for posters is November 15, 2013. The Society for the Study of Egyptian Antiquities/Société pour l'Étude de l'Égypte Ancienne is also holding its Scholars' Colloquium and 39th Annual Symposium on the same weekend in January, 2014. Papers accepted for the Scholars' Colloquium and the poster sessions are not limited to the topic of the symposium, and no preference will be given to proposals based on topic. Please also note that the SSEA/SÉÉA is soliciting proposals for the Scholars' Colloquium and poster sessions only.

“PYRAMIDS: THE MOUNTAINS OF PHARAOH”

Our 39th Annual Symposium

This winter, the SSEA/SÉÉA will hold our Annual Symposium on the topic of *Pyramids: The Mountains of Pharaoh*. This year's symposium, held in conjunction with our Annual General Meeting and Scholars' Colloquium has been scheduled for JANUARY 11th, 2014. This event is ticketed. All events will be held on the campus of the University of Toronto, Toronto, Canada.



“PYRAMIDES: LES MONTAGNES DE PHARAON” Notre 39e Symposium Annuel

Cet hiver, la SÉÉA/SSEA tiendra son symposium annuel sous le thème des « Pyramides : Les montagnes de pharaon » (“Pyramids: The Mountains of Pharaoh”). Le symposium de cette année, qui aura lieu en marge de notre réunion annuelle des membres et du Colloque d'érudits, se déroulera le 11 janvier 2014 sur le campus de l'université de Toronto à Toronto au Canada. Des frais d'entrée seront exigés.

RECHERCHÉ: PROPOSITIONS D’AFFICHES RÉUNION ANNUELLE DE LA SÉÉA/SSEA 10-12 Janvier 2014

La Société pour l'Étude de l'Égypte Ancienne / The Society for the Study of Egyptian Antiquities est présentement à la recherche de résumés de présentations scientifiques sous forme d'affiches en vu de sa réunion annuelle qui se tiendra du 10 au 12 janvier 2014 sur le campus de l'Université de Toronto à Toronto au Canada. Les propositions acceptées auront été soumises par des étudiants universitaires des cycles supérieurs ou par des chercheurs seniors œuvrant dans les domaines de l'égyptologie, de l'anthropologie, des études classiques, des beaux-arts, de l'histoire de l'art de l'archéologie, des études nubiennes ou coptes, ou encore de tous domaines reliés. Les affiches elles-mêmes pourront porter sur n'importe quel thème relié à l'Égypte prédynastique, pharaonique, hellénistique, romaine ou copte, pour peu qu'elles présentent une nouvelle contribution à la discipline n'ayant jamais fait l'objet d'une publication antérieure. Considérez de plus qu'une présentation sous forme d'affiche est particulièrement appropriée pour du contenu à forte teneur visuelle et sied moins bien à une quantité importante de textes. Les affiches pourront être en français ou en anglais ou, encore mieux, bilingues. Les résumés des affiches seront publiés dans le livret de l'événement. Les auteurs des affiches auront aussi l'option de télécharger une version pdf de leur affiche sur le site web de la SSEA/SÉÉA. Veuillez s'il-vous-plaît noter que la production et l'envoi de l'affiche jusqu'au site de la conférence relèvera de la responsabilité du présentateur. Si celui-ci veut que la SSEA/SÉÉA s'occupe de l'impression et de l'installation de l'affiche, il devra en défrayer les coûts. Il y aura aussi un nombre limité d'emplacements d'affiches disponible pour la présentation de projets académiques ou d'organisations œuvrant en égyptologie, études nubiennes, coptes, proche-orientales ou des antiquités méditerranéennes. Puisqu'un nombre limité de propositions seront acceptées, les soumissions seront choisies par l'entremise d'un comité. Les intéressés doivent

faire parvenir un titre et un bref résumé de leur proposition d'affiche aux coordonnateurs du Colloque d'érudits, à scholarscoll@thessea.org ou à scholarscolloquium@thessea.org. Veuillez prendre note que seules les propositions soumises par courriel seront acceptées. Les résumés ne doivent pas compter plus de 350 mots. L'acceptation des soumissions commencera à être annoncée dès la mi-octobre. La date limite pour la réception des résumés est toutefois fixée au 15 novembre 2013. La Société pour l'Étude de l'Égypte Ancienne / the Society for the Study of Egyptian Antiquities tiendra aussi son Colloque d'érudits et son 39e symposium annuel lors de cette même fin de semaine. Les soumissions acceptées pour le Colloque et la session d'affiches NE sont PAS limitées au sujet du symposium et aucune préférence ne sera accordée aux soumissions sur la seule base de leur sujet. Veuillez enfin prendre note que la SSEA/SÉÉA n'est à la recherche de soumissions que pour le Colloque ou les affiches.

TORONTO CHAPTER REPORT *Christina Giesen*

Greetings from Toronto! Our members are enjoying our summer lecture series right now under the theme *Pleasures and pastimes in ancient Egypt*. Past talks were given by Deirdre Keleher (*Sexuality in ancient Egypt in art and literature*), Dr. Lyn Green (*Nourishment for the Heart: Music and Dance in ancient Egypt*), and Amber Hutchinson (*Growing up in ancient Egypt: Toys and Games*). The last presentation of the series was given by Meredith Brand on *Festivals in ancient Egypt*. In addition, we had the pleasure of listening to Tomasz Herbich, the Vice-President of the Institute of Archaeology and Ethnology of the Polish Academy of Sciences, and leading expert in geophysical survey research. The talk was run in cooperation with the Department of World Cultures of the Royal Ontario Museum in Toronto. Our members also enjoyed the Annual New Year's dinner at the Café Nicole, Novotel Hotel.

At the moment we are finalizing the lecture series for September 2013 to April 2014. We are very much looking forward to starting off the series in September with two distinguished scholars: Barry Kemp (University of Cambridge) will be talking on *The City of the Sun God: Amarna and its Rulers*, while Prof. Dr. Pascal Vernus (University Paris Sorbonne) will present on *The status of authoritative texts in pharaonic Egypt*. Other confirmed speakers include Prof. Dr. Ronald J. Leprohon (University of Toronto), Prof. Dr. Laurel Bestock (Brown University), Aleksandra Ksiezak (PhD student, University of Toronto), Stéphanie Briaud (PhD student, University of Montreal), and Douglas Petrovitch (PhD student, University of Toronto).

VANCOUVER CHAPTER REPORT *Thomas Greiner*

After a successful 2012-2013 campaign of hosting lectures and other events, it became time to decide on the future of the chapter, as is the case every year. We hosted our Annual Meeting on 11 May 2013, where we presented our activities in review and gave each attendee our very first Annual Report. Then, elections were decided to be held in a Special Meeting to take place on Tuesday, 4 June 2013. We had an excellent turn out and many members also submitted their decisions by Ballot, as they could not make it. The new elected Executive is as follow: Christine Johnson as President, Andrea Behan as Vice-President, Bev Estock and Ron Strandberg as Members-at-Large. We also welcome Catherine D'Andrea as the new Academic Liaison. The new Executive has gotten to work straight away and will announce the new program of events in the coming weeks. We would also like to thank our outgoing Executive for all their hard work into getting the chapter to where we are today.

MONTREAL CHAPTER REPORT *Jean-Frédéric Brunet*

As usual, the Montréal chapter of the SSEA offered a varied and appreciated program for the first half of 2013. In all, 4 public lectures, 2 mini-lectures, a day-long seminar and, to top it off, our annual picnic! The first public lecture, entitled *Order and Violence in Ancient Egypt: Cruelty in Everyday Life* was given on January 24 by Guillaume Bouchard Labonté (Hist BA UQAM). The second one, on March 13, was offered in collaboration with the SNES and UQAM's History department and focused on the *Ways of Horus*, as presented by our distinguished guest Dr. Dominique Valbelle (Paris-Sorbonne University). Dr. Valbelle also gave further lectures for UQAM student. The third public lecture was quite special: given on Saturday, April 27 by our own vice-president, Prof. Jean Revez (UQAM) and titled *The Use of Royal Cartridges Dating as a Criterion*, it had been specially programmed to allow our chapter's members to meet and welcome a delegation from the Toronto Chapter. The 2012-2013 season's final public lecture was given only 3 days later and the winners of the second instalment of the Elizabeth King Daimsis scholarship were proclaimed. The lecture itself was given by the winner of the previous contest, Mrs. Perrine Poiron, PhD student (cosupervised by Jean Revez and Dr. Valbelle) and was concerned with *"Female Goddesses in the Service of Power"*.

Both mini-lectures were held at the Maison de l'Afrique Mandigüe. On February 21, a professor from UQAM's School of Theatre, Véronique Borboën, presented *Perspectives on the Costume of Ancient Egypt* and then, on May 22, the indomitable Michel Guay (retired professor) lectured us about the art of war in ancient Egypt, highlighting the great battles of the New Kingdom. The other academic rendezvous had been held on the UQAM Campus on Saturday March 16. It was a very interesting seminar on *Isis - Iconography and Power: Isis through the Ages* moderated by Nancy Moreau (MA Candidate UQAM Hist.) and Stephanie Briaud (PhD Candidate, UDM Hist.). The year's final activity was our traditional picnic and fundraising auction in Monique's garden back on June 8, on the theme of the titular of the pharaoh. Of special note this year was a very special cake!

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/SÉÉA has Chapters in Calgary, Alberta, Montréal, Québec, Toronto, Ontario and Vancouver, British Columbia. These Chapters host lectures and events on Egyptological topics. Full Individual and Student Membership in the Society includes a volume of the scholarly Journal of the SSEA and the SSEA Newsletter, and free or discounted admission to SSEA events. Associate Membership in the SSEA includes the Newsletter and free or discounted admission to events. Associate Membership is only open to members in provinces which have a Chapter. All categories of membership, excluding institutional members, are entitled to vote at the Annual General Meeting. To apply for membership, write to the address on the front of this Newsletter or email us at info@thessea.org. For updates, schedule changes, and further information, see the SSEA Website at: www.thessea.org