

Newsletter

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A NEW RHETORICAL READING OF THE ZIGZAG STELLA OF RAMSES II (TANIS V, FACE C)

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Working on reconstructing the rhetorical system of cultures outside the traditional western system, especially for the more ancient cultures, is faced by many complexities. Some of which relate to the philological methodology of investigating the different elements of oral and written traditions in those cultures via its surviving written documents i.e. the methodological approach within the discipline itself. But the most difficult struggle that those voiceless cultures are facing is related to the Euro-centric approach which mainly represents and examines the other based on its western concepts, retheorizing and reconceptualizing the other's image for their own western audiences.

Much of the existing attempts to reconstruct the Ancient Egyptian Rhetoric were hampered at the start by a number of preconceptions that have long since become embedded into the discourse as scientific or empirical facts. Most of those preconceptions are centered around defining the AER as part of the public speaking practice, which originated from the viewpoint that supports the hegemony of the Greco-Roman assemblies, without doubting that the underlying assumptions of these articles appears to be trapped in Eurocentric rhetorical definitions. I believe that often this adopted Eurocentric methodology makes recovering purely native traditions quite difficult.

Despite the increased interest in defining "alternate rhetorical systems" in the field of comparative rhetoric, or multicultural rhetorics, little attention and effort to date has been given to re-examine those non-western cultures outside of the Greco-Roman concepts and definitions, and particularly the voiceless ancient non-western rhetoric, prior to and contemporary with the development of the classical.

So more questions about methodology and application arise from those studies, which most have claimed not to impose any prepared rhetorical model to understand the studied culture.

Furthermore, I do not believe that we should follow the advice which asks the researchers to begin with the definition of rhetoric, as it can affirm the misleading application of the rhetorical theories, as you cannot define any term in



Figure 1.

other culture without understanding and extensively studying its features. The first step in fair comparison is to introduce the new rhetorical concept of the studied culture, and the definitions should derive from that and come at the end.

Although an extensive number of written literary texts have been available in many western translations for over a hundred years now, these materials have been little studied from the point of view of rhetorical poetics. The real

textual practice of the Ancient Egyptian language itself is little known to the rhetoricians. The knowledge of this textual practice will play a great role in clarifying how the Ancient Egyptians effectively employed many poetic resources to affect judgments, hence attitudes and actions. My study is one modest step in recognizing these written literary materials in their own right and better understanding their rhetorical finesse and refinement. The new rhetorical reading of this poem offers the occasion for one further point of argument, and that has to do with how scholars should approach the rhetorical features of ancient Egyptian poetry in a broader way, opening the door to previously unexplored literary and linguistic approaches.

Historical background about the studied poem:

This stele is one of many huge granite steles that were originally erected in the temple courts of Ramsess II's new East-Delta Capital Pi-Ramesse – the contemporary region of Khataana and Qantir. (Figure 1.) This stele was discovered during the excavations of Marriete and was briefly described and transcribed in 1877 by De Rouge¹, and later by Petrie in 1888². In 1950 Jean Yoyotte republished the stele as part of his research on the steles of Ramsess II in Tanis. He mainly dealt with its archeological and religious features in comparison with the other discovered steles at the same region, giving focus to the representation of the god Seth, but offering a very literal translation to this literary text, without even hinting at the importance of the text as a piece of literature³. In 1999, after almost fifty years, Kitchen convincingly reintroduced the text in his book “*Poetry of Ancient Egypt*” as a creative piece of literature, but his short analysis was mainly concerned with the visual pattern of the cartouches and their zigzag pattern⁴. Without Kitchen's reintroduction of this text I believe it would have been lost forever as a creative piece of literature. Thus we owe thanks to the creative Ancient Egyptian poet who decided to play visually with his king's names, which in turn prompted Kitchen to include the text in his monograph, drawing attention to the inventive marriage of the visual and literary devices.

The stele consists of two faces and two sides. Face A is unfortunately almost completely destroyed and the two sides (Faces B and D) consist of columns of royal titles, but they are almost worn off as well. Face C alone is quite well preserved.

The poem on Face C consists of seven lines written in Hieroglyphic script, each line contains semantically complete verses. The usual habit of Ancient Egyptian writers, especially on papyrus, was to continue writing words despite of the end of the space on the line, they would even split one word over two lines to use the available space. But here the poem has been carefully organized so that every line has a semantically complete verse, which makes the reading uncomplicated, and especially easy for discerning the other literary rhetorical features. The direction of the text runs from right

to left, like the ancient and modern Middle Eastern languages. The ancient Egyptian language could be written horizontally either from left to right or right to left – as are most of the literary texts written on the papyrus – or even vertically from top to bottom. Sometimes I think about the relationship between the reading process and the text direction and how the ancient Egyptians themselves appreciated this variety. I think the main obstacle that stands in the way of fully understanding this quality is our modern writing practice i.e. how our modern understanding, which is mainly based on fixed writing directions, can appreciate these ancient Egyptian variations. Maybe the answer is related to an even more general question about how modern languages adopted a one direction practice in their writing.

Regarding the literary structure of the poem, it consists of three short stanzas beginning and ending by repeating the names of the king. The cartouche-names occur at regular intervals throughout the text, leaving one line of text between them. They also alternate between being at the beginning and end of the lines in which they occur. The third stanza is the longest in comparison with the first stanza which occupies the second line, and the second stanza which is located on the sixth line, as each of these stanzas consists of two long sentences on one line.

The poet has used many special written rhetorical devices connecting to each other in a very creative way, together forming the literary stamp of this unknown poet. The poem begins with (Hr kA nXt mry ra – The Falcon, the strong bull, the beloved of the God RA) and ends with (Dt Dt- forever) which restored by Yoyotte, semantically they correspond to each other. We may consider this as the first external framing expression for the whole poem, i.e. the traditional beginning and ending of the poem. There are also two separated verses - one located before the first stanza and the other after the third stanza, which we may consider as the second internal framing device for the poem.

(Figure 2)

Various kinds of repetitions:

Repetitions are significant in this poem to a point where they may provide the main key to reading, understanding or even decoding this literary text, in fact the visual play of the literary repetition here allows the text to comment on itself.

Playing with the king names:

The most remarkable visual feature of this stele is the visual play of the cartouches in a zigzag design. This visual repetition conveys the throne and the birth names of King Ramsess II four times throughout the poem, while at the same time they are also used to divide the stanzas from each other, and as the subject for all the verbs mentioned in the stanzas.

Playing musically with similar words:


The poet has repeated identical words in the same sentence but in different grammatical positions to affect different meanings from the same word and to give a musical rhythm to please the listeners or the readers. As the second line reads:



HkA qn rs-tp aA nXtw iTt tAw nbw m qnt nXt
 Qn =Qnt adj. = inf.
 nXtw = nXt nfr hr construction (noun plural) = inf.

The resourceful poet has deployed the ending words and letters of each line to give an extra message that emphasizes the general theme of the poem, which is mainly to inspire respect, admiration and loyalty to King Ramsess II, in addition to stimulating the minds of the audience, by solving its literary code.

Playing with the ending words and letters

The poet ends the first and the fifth lines with two identical words (di anx – gives life) and ends the third and seventh lines with another two identical words (r kmt – to Egypt). However the most remarkable feature of the text, is that the poet ends the remaining three lines (2, 4, 6) with xpS – wnn – SAsw respectively, and the last letter of each of these words combine to form the word (Snw – ). (Figure 3.)

The cartouche, known in the Ancient Egyptian Language as Snw, is used for framing kings’ names in written text. The word is derived from the Egyptian verb Sni which literally means the circle of the sun, metaphorically evoking the concept of eternity through the form of the circle – having no beginning or end. Through this cipher the poet conveys that the endless power of the King’s name, while at the same time symbolizes the superior relation between King Ramsess II and the Gods’ community as their most powerful human representative on the earth, as the one who “gives life” “to Egypt”. This highly literary play demonstrates the Ancient Egyptian attitude toward the power of names and the magical, religious beliefs that stand behind them. Certainly the names of King Ramses II operated in this specific context would have offered specific visual and literary interactions for the writer’s engagement with the audience.

Playing with the beginning and end verses

The poet cleverly created a thought couplet between the opening verse of the first stanza and the ending verse of the third stanza. Both of them complete each other semantically.



Who smashed every foreign country under *his sandals* (scow)

Who made the great people carry their tributes to *Egypt*

This literary feature is very well known in what is called circle compositions, where the beginning and ending creatively correspond with each other semantically to form one unit. I would coin it in the ancient Egyptian language, inspired by this text as “shenw compositions”.

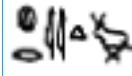
Playing with determinatives in a metaphorical way

In the sixth line the poet creatively changed the usual determinative

of the word Xryt,  which means “slaughter”.



Who made great slaughter in the land of Shasw

The usual determinative of this word, according to the Berlin dictionary, is a roped fallen cow  evoking the slaughtering process. However, in this text, the resourceful poet has instead used a fallen man as the determinative for this word.

So the question raised now is why the composer of this poem chose to use this classifier instead of the usual determinative of the word? I think the answer highlights the author’s desire to get a sense of a double negative, conveying the despising and humbling of the enemies of Egypt, as their class is nothing more than animal when they become an enemy to the Egyptian king, using very strong language full of literary exaggeration. Without a doubt, this kind of inventive writing urges us to consider further the richness of the determinative system used so creatively in the literary texts by those intellectual Egyptian poets.

King and poet relation

In the sixth line there is a very interesting description of the king inserted in between the other creative figurative epithets, it reads:



ity n swhA n.f r qA n pt
 (He is) The sovereign to the one who praises for him to the height of the sky

I think we will appreciate the importance of this verse if we just consider how unique this poem is and how we generally know nothing about the relationship between the king and his own creative writers, who did not even leave their names for us.

I will give a small example of the problems that face modern

translators of these literary texts, and that can result in losing the beauty of ancient Egyptian literary expressions, turning them to frail synonyms in English.

I have selected two creative expressions in the fifth line to show the artistic ability of the ancient Egyptian poet in describing the powers of his king, and how our modern translations cannot mirror this literary metaphorical description, the poet describes his king:



aA bAw sxm pHTy

Kitchen and others translated this as: “Great of might, powerful in strength”

In the first expression, according to Berlin dictionary, the literal meaning of b3w is the souls as a plural noun of the word b3, but the dictionary also mentioned that b3w can be used in a metaphorical way to describe the power of a king or a god or even a crown. So what kind of power is the composer talking about here? It is the (nonfigurative) abstract powers, which can be mental or related to the heart or soul.

In the second expression, sxm pHTy – according to the Berlin dictionary, pHTy with those two lions as determinatives means strength, but which kind of strength does it represents? It means the quality of being physically strong, and the two lions are used here in a metaphorical way to measure the physical strength of the mighty king, as we use the horse in our modern times to measure power.

So in those two expressions the poet has gathered two different kinds of powers to describe his king, the abstract strength of his heart/soul and the physical strength of his body. So b3w and pHTy are not blind synonyms, they are completely different kinds of power that complement each other.

The nuances of meaning are all too often lost in our modern translations. It is a modern problem the European dictionaries have created in the ancient Semitic and the ancient Egyptian language dictionaries. Just as you can find fifty words for “lion” in the modern Arabic language but they are not synonyms, each one denotes a different meaning and description of lion and has its own literary context.

Persuasive function of the text

This granite stele, including its praise poem and the scene above it, also gives us a valuable opportunity to discover the close intersection between the literary and visual devices of the ancient Egyptian persuasive language.

The scene over the poem represents two paralleled scenes of Ramses II offering his devotion and loyalty to the Gods Swtkh and Geb the god of earth, who both are carrying the Ankh sign to offer to Ramses II. The question is, is there any relation between those chosen gods and the poem, or does

each component have its own different purpose?

The answer can be positively illustrated in the representation of both gods in the poem itself, as the creative poet likened his king to the two Gods in the first stanza in a very stimulating way, stating:



HkA qn rs-tp aA nXtw iTt tAw nbw m qnt nXt aA pHTy mi stX wsr XpS

The brave ruler, vigilant, (with) great victories, who seizes all the lands with bravery and victory, great in physical power like Swtkh, with a strong forearm.

So it is convincing to imagine that the poet decided to use those certain Gods with Ramses II, in order to visualize his figurative textual message to the readers, by confronting the visual and textual messages with each other. Both the scene and the text are working together in an effective persuasive harmony to send the same message to the public readers, using high literary figurative speech for those highly educated and another simple visual representation to the illiterate, who could easily decipher the main message of the enhanced relationship between their own king and those mighty gods. In this stelle we can address various types of visual and textual unity, as the whole text was creatively connected by various literary features, in addition to the strong relationship between the text and the scene above it. Without a doubt the poem is very well designed, both semantically and visually.

The visual relationship between the scenes and the accompanying text is frequently neglected from the discussion of literacy in ancient Egyptian culture. I often feel that scholars neglect the fact that the ancient Egyptian language is completely different from our modern languages as its visual and symbolic components can be very easily memorized and deciphered by the common people. It is a visually representative language where the determinative is setting or clarifying the meaning of the word, and in the case studied here, the scene above the text is determining the general theme of the poem and its context, like the harp songs which use the image of an old harpist to identify its textual contents.

On the one hand we should not neglect the fact that these praise poems carved on granite or limestone stelles or inscribed on the temples or tomb walls are representing the official rhetoric, which is mainly received by the king himself and his cult, the highly educated followers. But on the other hand this fact does not hinder us from thinking that these praise hymns were accepted by some ordinary people as well, because its familiar rhetorical devices, especially repetition, are shared with their favorite tales.

I do believe that the praise poems are rhetorically complex, sophisticated compositions, and that they represent

the traditional canon of highly formal rhetoric. Therefore, modern scholars and rhetoricians need to study both the literary and visual aspects of these compositions, i.e. the factors that led the ancient Egyptian authors to select certain modes of discourse, in order to get a successful understanding of the meaning in its literal sense, as well as to choose the correct lexis to unambiguously comprehend the intended meaning for their audiences. We also have to tackle the ways in which the ancient Egyptians used different rhetorical aspects to present a persuasive discourse – syntactic, semantic, pragmatic, poetic, stylistic, etc.

We also have to differentiate between the handwriting practiced on papyrus and the writing which is carved on stones, each individual text has been carefully selected to present a complete visual picture of the textual position in question. Handwriting on papyrus always allows for amendments⁵, a good example of that is The Debate between a Man and his Ba, where James Allen used modern technology to visualize the original writing practice by showing the writer’s corrections in this new republication of the text⁶. It is logical to think that carved writing on stone is unique in regards to its literary perfection (from the eyes of the producers at least), involving different editorial processes from the original author and the carving team who decide on the use of the available space, such as the size of the letters, spacing, and margins – in other words, the practice of editing the text on the walls in the most refined visual way. We can assume safely that this final edition that we have on the walls is derived from an earlier lost handwritten draft on papyrus, where the author had all the freedom to show his creative piece of literature to whoever he want, including most importantly, the praised king and his cult, who probably ordered it to be carved on granite after they were impressed by its creative literary devices. But far too little attention has

been given to the role played by these kinds of writings and their place in the history of preaching and kingship theology. These creative literary devices shed new light on the tension between oral memory and literate rationality in ancient Egyptian literature, by the creative employment of different kinds of literary repetitions.

The deeper study of these texts will help us to address some of the gaps in our understanding of the literary systems of the praise poems, such as: What types of literary rhetorical devices were used in royal inscriptions to highlight the heroism and initiative of the king? In addition it may reveal or get us closer to the question of whether the limited literacy of the population affected the authors’ choices in composing this formal rhetoric? This beautiful text urges us to rediscover the existing means of persuasion in reference to any subject in ancient Egyptian literature.

Instead of trying indirectly to introduce the AE Rhetorical system from the shadow of understanding the Greco-Roman tradition, i.e. using the main Greco-Western concepts of persuasive speech to comprehend the AE Rhetorical system, avoiding the unsurprising end that the AE Rhetorical system is but an ugly shadow of the Greek Rhetoric.

I would love to show my great gratitude to the SSEA committee, who offered the Steven Larkman award to me, for helping in funding my travel from London to Toronto and especially Dr Lyn Green for taking the main responsibility of organizing the scholar’s colloquium I participated in. I have to say that I felt so happy in this city. The main impression I still have in my heart about Toronto is a “cold city but very warm people”. I would love also to express my happiness that I met Professor Ronald Leprohan and thank him for the nice discussion we had and for sharing with me copies of his insightful articles.

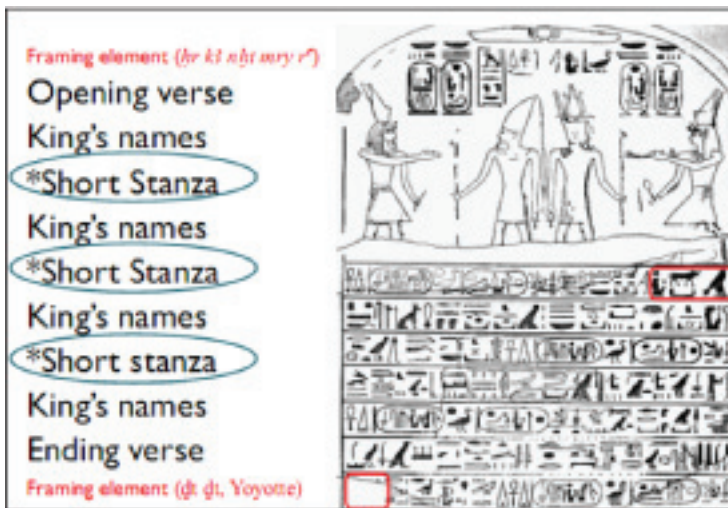


Figure 2.

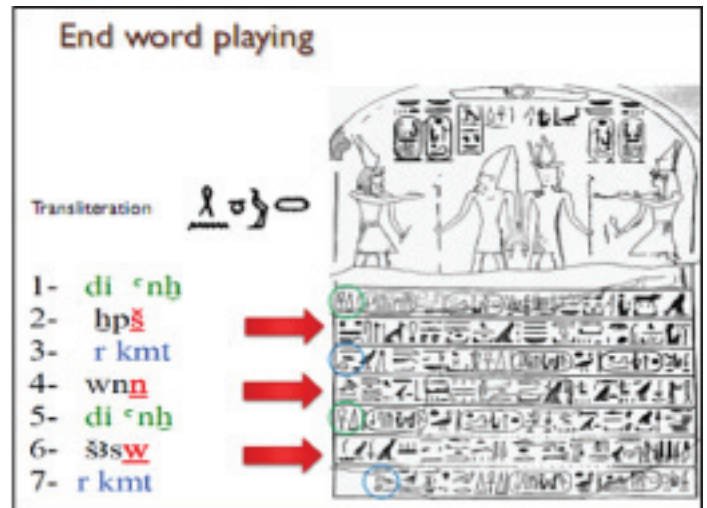


Figure 3.

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5. I mean here the literary texts written for enjoyment and not for religious beliefs, like the book of the dead, which was created to last forever to guarantee the afterlife.
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AT THE EDGE OF THE WORLD: THE KEFTIU AS A LIMINAL PEOPLE IN EARLY NEW KINGDOM EGYPT

Beth Ann Judas

Aegeans and Egyptians

Bronze Age Aegean (Keftiu)-Egyptian relations are an element of Egypt's political interactions from the Middle Kingdom through at least the 20th Dynasty. The Keftiu, or Aegeans, are represented in the New Kingdom archaeological record in many ways through ceramics, Egyptian texts, statuettes, and in elite Theban tomb decoration. In the Aegean, however, it is the small portable items preserved in the archaeological record that are indicative of a diplomatic and trade relationship, such as faience, metals, ivory, ostrich eggs, and stone. This lack of clarity leads to speculation about the relationship, ranging from an Egyptian hegemony to an almost purely, "hands-off" trade relationship done through a third party such as Syrian traders¹.

The Theban Tombs² provide important information about the relationship between the Aegean and Egypt. Images of submissive foreigners and captives in a private Theban tomb also served to demonstrate and symbolically reinforce Egypt's dominion and support of *ma'at* over the foreign and chaotic lands with Pharaoh's agent, the noble, receiving the so-called tribute, if Pharaoh was not depicted in the scenes.

Not only do the scenes of foreigners demonstrate the tomb owners' high statuses within the royal court, ³ but the representations indicate the larger concept of "being a foreigner" in Egypt.⁴

Typical Template of Keftiu

The general Egyptian template of a Keftiu is a red-skinned, bare-chested, clean-shaven male with long black hair in almost dreadlock-like curls and with two to four little curls on the top of the head. The Keftiu are barefoot or wearing either sandals or highly decorated boots. They wear two types of costumes, either a Minoan codpiece with a breechcloth addition,⁵ or a patterned kilt, which comes to a point below the knees. Keftiu are often depicted with readily identifiable as Aegean-type objects.

A distinction must be made between a depiction of a true Keftiu, who wears the costume described above, and a hybrid, or composite, Keftiu, who may wear a mix of clothing from the Aegean, the Near East, Nubia, or Libya, or whose hair, skin color or facial features may also be a mix from the different cultures known by the Egyptians. These hybrids

Theban Tb # (TT)	Owner	Office	Reign
TT71	Senenmut*	Steward of Amun	Hatshepsut
TT39	Puimre	2nd Prophet of Amun	Hat-Thut III
TT155	Intef	Great Herald of the King	Thutmose III
TT131	Useramun*	Vizier	Thutmose III
TT86	Menkheperresonb*	1st Prophet of Amun	Thutmose III
TT100	Rekhmire*	Vizier	Thut III - A II
TT85	Amenemheb	Lt-Cmndr of Soldiers	Thut III - A II

Figure 1: Theban Tombs with Representations of Keftiu (Tombs with "true" Keftiu indicated by *)

may not even be Aegean, but may be purely fictional representations of foreigners used as fillers in the composition.

Typically, it is the depictions of the Aegean, or Keftiu, people themselves that are discussed in regards to their iconography, dress, and vessels. The larger debate generally concerns the identification of the Keftiu figures in the so-called tribute scenes, and if the individuals come from Crete, mainland Greece, or even Cyprus.

Many 18th Dynasty Theban tombs (TT) included representations of foreigners and their so-called “tribute,” yet only eight tombs, belonging to high-level officials, depicted Keftiu⁶ (see Figure 1). The tombs of Senenmut (TT71), Useramun (TT131), Menkheperresonb (TT86), and Rekhmire (TT100), whose careers spanned the reigns of Hatshepsut, Thutmose III and early Amunhotep II, depict “true” Keftiu, which included their regalia, hairstyles, and associated Aegean artifacts⁷. Two tombs had traces of Aegean figures. The tomb of Intef (TT155) has possible Aegean feet, and the tomb of Puimre (TT39) has a possible representation of a male figure that fits the Aegean template but is usually identified as an Asiatic⁸. Other tombs depicted hybrid Aegean/Syrian figures labeled as Keftiu, but these visual depictions cannot be identified as exclusively Aegean.

Foreigners

There were two types of people in the Egyptian world: Egyptians and the “other.” The Nine Bows is an example of the “other,” and is a list of potential enemies, such as Asiatics, Libyans, and Nubians⁹. Traditionally, enemies of Egypt were spoken of in very hostile ways and punishment upon capture in raids or battles was quite gruesome. The Egyptian concept of the foreign in formal literature and monumental texts was also negative, and often, art seems to parallel that negativity. We, as modern day viewers, must keep in mind that some of that negativity was propaganda. In direct contrast, daily life texts, such as letters and administrative accounts demonstrated a more positive view of foreigners visiting and living in Egypt.

While it is true that foreigners were considered to be inherently “bad,” there was also a concept of a “good” foreigner. O’Connor suggests that a foreigner’s status in the Egyptian world was expressed on a sliding scale¹⁰. The “bad” foreigner exhibited aggressive behavior, which often resulted in militaristic actions by Egypt that was only resolved through war and treaties. The good foreigner engaged in correspondence, participated in reciprocal exchanges, gifting, and, perhaps, intermarriage. They were “ideologically loyal” to the concept of Egypt’s place in the cosmos and this was demonstrated by their appropriate, positive, diplomatic behavior.

So, who fell where on O’Connor’s sliding scale of foreigners? The Nine Bows, a traditional set of enemies of ancient Egypt, were often depicted as the “bad” foreigners in art, even though, at different times, they were acceptable allies - as long as their political and diplomatic agendas dovetailed with Egypt’s. The people from Punt and the Keftiu are two main groups that fall easily into the category of “good” foreigners during the early New Kingdom. Both cultural groups maintained diplomatic and mercantile ties with Egypt and were at the peripheries of Egypt’s boundaries. The people from Punt were at the southernmost edge of Egypt’s known world. There was no attempt to conquer the land or cause it to become a vassal, as Egypt did with Nubia or certain lands in the Near East. Punt provided Egypt with some

of its most exotic items, particularly myrrh.

The Aegean, like Punt, was also at the edge of Egypt’s geographical awareness, but to the north. The Keftiu came from the *Iww hryw-ib nw WAD-wr*, or the “Islands in the heart (middle) of the Great Green,” which localized the Keftiu within the Aegean. The Keftiu delegations were said to come to Egypt because they “heard” (*sDm*) of the might of Pharaoh, they did not “see” (*mAA*) the might of Pharaoh. This is a very important distinction. They came because they desired to, not because they were forced.

Thutmose III’s Poetical Stela,¹¹ where Amun-Re reassures Thutmose III of pharaoh’s human might, mentions that the Keftiu came because they were in awe (*SfSft*)¹² of the Pharaoh’s “breath of life.” This sounds suspiciously like the creation of a politically expedient euphemism allowing far-flung, non-subjugated foreigners to enter into and remain in Egypt’s good graces as trading and diplomatic partners. The Egyptians believed that they were the owners and inheritors of not only Egypt, but all of the lands surrounding Egypt, as it was their gods who created the world and everyone in it, including foreigners¹³. Thus, the concept of all foreigners coming to view the might of pharaoh, whether they heard of it or witnessed it in battle, and to receive the ‘breath of life,’ is perfectly normal and comprehensible to an Egyptian as that is the appropriate behavior of everyone, including foreigners. In reality, the Pharaoh and his officials knew that diplomatic relationships were key to being an active member of the Mediterranean community.

The Keftiu did not fit comfortably into the same niche as the “vile and wretched enemies” of Egypt. They were not a cultural group conquered by the Egyptians, nor were they enemies. They, like the Puntites, engaged in a purely diplomatic and mercantile relationship with Egypt that was beneficial to both parties. They were “good” foreigners because their interests coincided with Egypt’s needs and desires. This categorization did not mean that if either Egypt’s or the Aegean’s ideological needs changed the Keftiu could not move into the “bad foreigner” position.

But what if the Keftiu people also represented the liminal space where *ma’at* and chaos must meet at the northern edge? In one of the few historical mentions of the Keftiu, they were associated with a deity, the Keftian Horus. The Horus of the Keftiu (*Hrw Kftiw*) is part of the inscription of a 12th Dynasty funeral stela, in which the owner holds the titles of the “Hm-priest of the secrets of the house of life,” “Overseer of the ‘Big Hall/Portal,’” and “hm-priest of Horus of the Keftiu.”¹⁴ This is one of the earliest references to the Keftiu, and it is an association not only to a god, but also to a priest of a cult. It was a cult that must have had some importance, however small, as there was an assigned individual who was responsible for the upkeep of the cult and, presumably, a small sacred space with a cult statue. Thus far, this seems to be the only reference to this particular version of Horus, but it is significant because it links the Keftiu to the Egyptian god Horus, a deity historically opposed to Seth, even though Seth was traditionally associated with foreigners.

Although usually referred to in his association with kingship, Horus has many attributes. He is also a local god for several provinces and towns. The cult of Horus is found at the fortresses in Nubia, such as Buhen, Aniba, Bigeh, and Kubban, and also in the north at Zawyet Umm el Rakham, el Gharbaniyat, and el Alamain, as well as in the northwestern Delta. All of these fortresses sit at the boundaries of the Egyptian world. Horus is also linked with the limitless sky, as well as with winds, most especially the north wind, and with the boundaries of time, such as the one between the old and the new years. Horus, as the deity associated with the sky, horizon, winds, and with boundaries of time is a natural choice to be associated with liminal spaces.

The Keftiu came from a land from the north, which was at the very edge of the Egyptian world's consciousness, therefore perhaps this connection with a god who is associated with limitless boundaries is not so strange. The Keftiu, in addition to being on the literal edge of the empire, inhabited a liminal area between *isfet* and *ma'at* as "good" foreigners. This idea is not unacceptable to the Egyptians, after all the Egyptian gods view foreigners as valuable members of the larger world order as they are a result of the creation of the universe.

Conclusion

Perhaps the lower rungs of Egyptian society were con-

vinced of Egypt's unquestionable preeminent status in the natural order of the universe, but the nobles and high officials were politically astute and knew the true lay of the political and diplomatic landscape. The representation of foreigners, therefore, fulfilled many functions. They demonstrated the reality of diplomatic visits and indicated the presentation of gifts and tribute. Their presence also suggested a reciprocal relationship between two regions. In addition, they symbolized the conquest of *isfet* by *ma'at*, the social status of the individual, and, finally, they defined the types of participant foreigners, i.e., bad versus good. Most importantly, they were a cultural group who inhabited a liminal space at the edge of Egypt's known world. The Keftiu may have been depicted as chaotic foreigners, but they were considered "good" foreigners as they acted in concordance with early New Kingdom Egypt's interests and were upholders of *ma'at*.

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14. Cline 1994, 108; Vercoutter 1956, 38.

Beth Ann Judas received her B.A. in Anthropology (with a concentration in Archaeology) and Classical Studies at Ripon College, Wisconsin and her M.A. in Classical Archaeology at Florida State University. She holds her PhD from the University of Pennsylvania from the Art and Archaeology of the Mediterranean World (AAMW) Graduate Group. Her focus

at UPENN was on Egypt (Middle and New Kingdoms) and Bronze Age Greece. Beth Ann's main focus lies in the study of interconnections between Middle and New Kingdom Egypt and the Bronze Age Aegean which resulted in her dissertation, *"Late Bronze Age Aegean Ceramics in the Nile Valley: An Analysis of Idea and Practice in the Archaeological Record."* She has pursued several seasons of fieldwork in Egypt (Penn – Yale Expedition, Abydos), eastern Crete (Chrysokamino, Halosmenos). More recently, Beth Ann was a member of the Cornell Halai and East Lokris Project (CHELP) in Greece, a site that flourished from the Neolithic to the Byzantine period, for which she was the registrar and storeroom manager. She has taught at FSU, Villanova, and University of Pennsylvania. She is currently the President for the American Research Center in Ancient Egypt- Pennsylvania Chapter (ARCE-PA).

THE BENT PYRAMID OF SNEFRU AT DAHSHUR: A STILL UNSOLVED RIDDLE IN EGYPTOLOGY

Massimiliano Nuzzolo



Fig. 1



Fig. 2



Fig. 3

Although almost entirely unknown to the public, even in the golden period of mass tourism before the 2011 revolution, the site of Dahshur is certainly one of the main places for the formation of Egyptian civilization, from both a historical and architectural point of view. Here, about 2 km from each other, the first two real pyramids of Egyptian history were built by Snefru (fig. 1), father of the most famous pyramid builder of ancient Egypt, Cheops.

The two Dahshur pyramids - together with that of Meidum which was not entirely built by Sneferu but largely completed by this king - are usually considered the three main stages of the historical and architectural development of pyramids, from step pyramids to real pyramid with smooth faces, a development whose fulfillment was definitely accomplished by the Giza pyramids of Cheops, Chefren and Mycerinos.

However, the constructive history of the two Dahshur pyramids is still far from clear. In fact, according to scholars, the south pyramid of Dahshur - the so-called Bent Pyramid (fig. 2) - is the result of a project failure, which was eventually corrected by lowering the slope of the building, thus giving its characteristic double slope aspect to the structure. To overcome this design and architectural mistake, and to finally provide the king with a safe resting place, Snefru would later order the construction of a second pyramid on the same spot, further to the north, the so-called "Red Pyramid," as well as the completion of another pyramid at Meidum, whose building had already started when Snefru decided to move to Dahshur for the first time, in around the 15th year of his reign.

However, this theory seems to raise more questions

than answers, and does not take into consideration, in my view, a series of historical and architectural elements that might otherwise explain this 'mistake' as an intentional and unique architectural framework, with precise religious and symbolic meanings. Moreover, especially when we approach the Bent Pyramid, we should not forget that this assumed 'unsuccessful' building turns out to be the fourth largest pyramid ever built in ancient Egypt, with a base of 189 m and a height of 105 m, that is to say more than a modern skyscraper of over 30 floors. Therefore, it is at least odd to think about this pyramid simply as a mishap on the way to the architectural perfection of the Giza pyramids.

Although the pyramid was repeatedly explored in the Nineteenth Century by several scholars (Perring, Lepsius, Mariette, Petrie), the first complete archaeological investigation was carried out only in the 50's of the last century by Ahmad Fakhry. This investigation resulted in an accurate report which still represents the basis for any further analysis. Later on, the Italian architects Maragioglio and Rinaldi also accomplished a detailed survey of the pyramid, providing us with some important architectural remarks. Finally, in the 80's, some new data was added to this puzzle by the Austrian geodesist Josef Dorner, who carried out a new geophysical investigation of the monument.

According to these studies the pyramid was begun with a slope of about 60°, a base of 157 m and a final, theoretical height of about 137 m. But structural problems with subsidence soon set in, since the foundation on which the pyramid was built consisted not of rock but rather of a relatively soft layer of slaty clay. The overall slope was hence

modified by means of the addition of a deep stone coating around the lower section of the pyramid with a slope of about 54° and a new resulting pyramid base of 189 m. This part of the pyramid was built using the traditional method of laying the courses with the stones sloping inward. Even at a reduced angle, however, the structural problems did persist. Therefore, when the pyramid had reached a height of approximately 49 m, the architects decided to set the courses of the pyramid horizontally and to further lower the slope of the pyramid, from 54° to a little bit more than 43° , thus giving it the current pronounced bend and its final height of 105 m.

The proof for this dual change of slope and building technique should be identified in a number of cracks - filled in with gypsum mortar and/or limestone debris - which are still visible on the outer casing of the pyramid as well as in the inner structure, especially in the northern entranceway, where a huge fracture is to be found at about 12 m deep inside the nucleus.

Minor cracks are also visible in the burial chambers, and particularly in the innermost one, i.e. the one with the widest and massive corbelled vault which was to be entered from the western side of the pyramid. In this room, the archaeologists also found some cedar beams inserted into the walls at either sides of the entrance, and rough, plastered limestone blocks, of very different sizes, placed in the joints of the masonry, two types of evidences that the majority of scholars have interpreted as supports and wedges respectively, aimed at giving greater stability to the structure after the aforementioned structural problems.

However, the historical moment in which these interventions of consolidation/restoration were carried out in the pyramid is still largely unclear. Most Egyptologists believed that the cracks and the first static problems have occurred while the work was still in progress, and particularly shortly after the beginning of the work, so as to force the architects to change the original slope from 60° to 54° by adding the abovementioned outer layer of inward courses to the core masonry. Other scholars suggest that the architectural problems occurred after the addition of this outer layer but before it reached the height of 49 m, i.e. before the final change of slope.

Maragioglio and Rinaldi argued that a settling of the entire structure of the pyramid did take place, with the sliding of the outside part of the masonry with respect to the inside one. This dislocation would have caused the great fracture which is still visible in the northern descending corridor, as well as the minor cracks of the inner rooms and the outer casing. However, they also state that it is not possible to establish with certainty whether this dislocation occurred before or after the completion of the pyramid, and if before, in which building phase. Moreover, they also stress the fact that the beams used in the higher funerary chamber could not be a structure intended to reinforce the masonry of this room. Rather they would have had a cultic and/or ritual

function, perhaps serving as a structure to protect the royal sarcophagus.

Therefore, in the present state of knowledge, while we are pretty sure that a dislocation or settling of the masonry of the pyramid really took place, we cannot establish with certainty in which phase of the building of the pyramid it happened.

Furthermore, three points seem to be particularly problematic in this paradigm: 1) the structure of the outer coating which was added at a certain point of the construction history was characterized by courses of high-quality, inwards-leaning blocks made of limestone (fig. 3). These blocks, while reducing the overall slope of the pyramid, actually added a further weight to the structure of the inner core, increasing the stress on the pyramid and the consequent risk of collapse. Architecturally speaking, there is hence no sense in arguing that this kind of coating was added to reinforce the core of the pyramid. Taking into account that the Bent Pyramid was the first one to present a real casing with smooth faces, it is much more reasonable to think that this system could have been planned, from the very beginning, to secure the casing of the pyramid, which is by far the most critical part of a pyramid because of the sliding forces at the corners. If we suppose that the pyramid was originally shaped as a double slope monument, the system of the inwards-leaning blocks makes even more sense in order to join the upper casing to the lower one.

2) According to archaeological data, the building of the Red pyramid - which was planned, as already said, to provide the king with at least one complete and usable tomb - was already well established in the 30th year of the reign of Snefru. However, from the epigraphic sources, we know that the valley temple (a very essential part of every pyramid) of the Bent Pyramid was still under construction in the same year (fig. 4). Why, then, endow the Bent Pyramid with a valley temple, with precious decorations and sculptures, if the pyramid itself was not to be ever used by the king and the construction of the Red Pyramid had already started? It would have been more reasonable to concentrate the building efforts on a single site, i.e. the Red Pyramid, rather than squandering them in two huge complexes, one of which, according to common theory, was not to be used.

3) The satellite pyramid (another key-element of the pyramid complex) of the Bent pyramid was also completed largely before Snefru's death. This is actually very unusual if we think that the Red pyramid has neither the valley temple nor the satellite pyramid, and its own mortuary temple on the eastern side was probably not finished at the time of Snefru's death. If the Bent Pyramid was not to be used, why complete its satellite pyramid (and the valley temple, see above)? Was not it more logical to provide the real tomb of the pharaoh, i.e. the Red Pyramid, with this crucial cultic place? If the widely accepted explanation of the Bent Pyramid evolution, as we have seen, does not completely work, there is room for thinking that the pyramid may have had its 'anomalous'

shape from the beginning, as an intentional architectural framework. When we consider the architectural and religious history of the Old Kingdom we can see a number of elements that seem to support this hypothesis.

As is widely known, the fourth dynasty is by far the main solar period of the Old Kingdom. In this period the attempt to solarize the pharaoh is very clear, and seems to reach a climax with the architectural project of Cheops at Giza. His pyramid is called “The horizon of Cheops,” a clear reference to the horizon where the king, as the actual sun, will raise and shine forever.

From the visual point of view, as it has already been argued, this horizon was certainly realized not only by the pyramid of Cheops but also by the contiguous pyramid of Chephren. This is placed in a position such as to create a phenomenon of optic - and therefore symbolic - merging and assimilation between the two pyramids of Giza and the actual solar horizon during both the winter and summer solstices. This religious and architectural project was to be complemented by the Sphinx and its temple, a powerful solar symbol, to be visually and symbolically associated to both the pyramids of Cheops and Chephren.

Can we hence suppose that the two pyramids of Dahshur, built by Khufu’s father, had a similar solar meaning? From the symbolic standpoint, the Bent Pyramid is composed of a sort of trunk-pyramid pedestal with a true pyramid on top, namely a stylized replica of the primeval mound of the sun god Ra: that is to say a rising sun. The Red Pyramid, instead, being a perfect pyramid, looks more like the rays of the sun shining in the sky, i.e. a midday sun that enlighten the earth with its rays sloping as the faces of the pyramid. Altogether, the two pyramids form an actual horizon, in the midst of which the sun rises and sets (fig. 1). The three main stages of the solar cycle are thus summarized in a single monument, whose name is indeed “Kha Sneferu,” or “Snefru Shines/Appears.”

After the “Horizon of Cheops,” the pyramid “Sneferu shines/appears” is certainly the monument whose name draws more explicitly the shine of the sun and its direct association with the king. Neither the pyramid of Chephren (“Khafra Wr” - “Chephren is Great”) nor the pyramids of any ruler of the Fifth and Sixth Dynasty are so clearly and closely associated with the sun god. The name of the pyramid of Sahura, which is the only one which also uses the same verb-root “to shine” (kha) in the fifth dynasty, is not referring to the king as such, but rather to his soul (the pyramid is called “The Ba of Sahura Shine”).

Moreover, it is worth noting that the name “Snefru

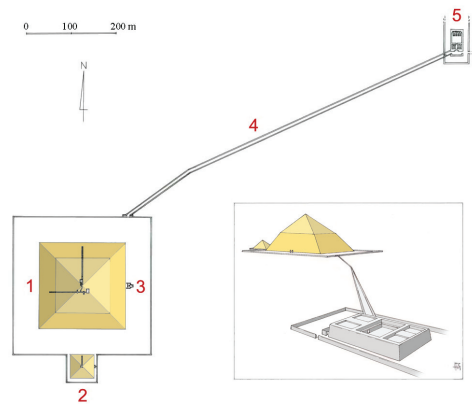


Fig. 4

Shines/Appears” is associated, in the sixth dynasty royal decree of king Pepi I, to both pyramids of Dahshur, and is determined twice by a double pyramid. In the same decree, also the city of the pyramids is mentioned as the “city of the two pyramids” and determined with the hieroglyphic sign of the double pyramid. This suggests that the Bent Pyramid was active throughout the Old Kingdom and this would not be possible if the pyramid had not come into use ever since Snefru’s time. However, why use a pyramid if it was threatened by architectural instability and characterized, ever since the beginning, by imperfection?

I cannot get more into the heart of the debate for the limited length of this paper. However, I wish that the arguments presented here will stimulate a re-consideration of one of the most impressive and important monuments of the Egyptian Civilization.

Dr. Massimiliano Nuzzolo studied at “L’Orientale” University of Naples, where he got his MA (2004) and PhD (2010), and “La Sapienza” University of Rome where he got a post-doc (2012). He has been the recipient of several scholarships, including the “Raffaele Pettazzoni” Grant for the history of religions at the “Accademia dei Lincei” in Rome, and the “Forma Urbis” Award for archaeology. He was also a fellow of the French Institute of Orientale Archaeology (IFAO) in Cairo in 2009, 2011 and 2013. He is currently Instructor in Egyptology at “L’Orientale” University of Naples and Co-Director of the Italian Archaeological Mission at the Sun Temple of Niuserra in Abu Ghurab, Cairo, together with Prof. Rosanna Pirelli from the above university. His research focuses on the Old Kingdom art and archaeology, with particular interest on the royal ideology of the fourth and fifth dynasty and the relationship among kingship, religion, and the literary texts. In the last two years he has also been working on the use of new technologies, and especially remote sensing, as a tool of investigation and knowledge of the archaeological landscapes in Ancient Egypt.

39th ANNUAL SSEA/SÉÉA SYMPOSIUM

Our 39th Annual Symposium was held on the rather dreary and icy weekend of January 11th, 2014, which made just getting to venue something of a challenge. Those who braved the icy streets, however, found brilliant talks waiting for them from Dr. Mark Lehner of Ancient Egypt Research Associates, Prof. Richard Redding of the University of Michigan at Ann Arbor, Dr. Steven Harvey of Stoneybrook University, Dr. Sarah Symons of McMaster University, Dr. Krzysztof Grzymiski of Royal

Ontario Museum, Dr. V. Tobin and a paper from Dr. Gregory Marouard of the University of Chicago.

Dr. Lehner spoke twice during the symposium: in the morning he gave us *A Short History of Pyramids in ancient Egypt*, followed in the afternoon session by a report on the *Recent Work of Ancient Egypt Research Associates at Giza*, which focusses on the pyramid city and environs. After the event, Dr. Lehner agreed to take five questions from SSEA members. The answers are to be found elsewhere in this Newsletter. Prof. Redding also spoke about the pyramid city of the Giza plateau, setting out the human side of pyramid-building logistics with *Pyramids and Protein: How 10,000 Pyramid Builders Got Fed*.

Dr. Steven Harvey and Dr. Krzysztof Grzymiski took us to the end of Egyptian pyramid building and beyond with their presentations on *Egypt's Last Royal Pyramids: The Monuments of King Ahmose at Abydos* and *The Pyramids of Meroe*, respectively. Some religious and astronomical context of the pyramids was provided by Dr. V. Tobin in *The Revolutionary Theology of the Pyramid Texts* and Dr. Sarah Symons with *Stars and Pyramids: The Imperishable Stars of the Northern Sky*.

The final afternoon session of the symposium was devoted to discussion of the results of more work on specific pyramid sites. In addition to the above-mentioned presentations by Dr. Lehner and Prof. Redding, there was a paper by Dr. Gregory Marouard on *A Provincial Pyramid: Recent investigations at the small Step Pyramid at El-Ghonemiya-Edfu*, the project of Dr. Gregory Marouard. Dr. Marouard was unable to attend at the last minute due to illness, so Dr. Christina Geisen read his paper.

2013-2014 SSEA/SÉÉA SCHOLARS' COLLOQUIUM

The 2013-2014 Scholars' Colloquium was held on January 10th and January 12th, 2014. Scholars from Egypt, the United Kingdom, Canada, Uruguay, Russia (Siberia) and the United States attended. Two scholars from Italy and Mexico who were at the last minute unable to attend in person sent papers which were read by others. Many of those who attended were first-time presenters, including Mr. Hany Rashwan, winner of the Steven Larkman Travel Award.

The papers presented on Friday were: *Loie dans la pensée et la religion de l'Égypte ancienne, depuis son apparition jusqu'à la fin du Nouvel Empire* (Moustafa Zayed, Université de Québec à Montréal); *Men of Tears, Men of Sadness? The Anthropogenic Conception in the Coffin Texts* (Cloé Caron, Université du Québec à Montréal); *The role of comparative-historical rhetoric in reconstructing Ancient Egyptian rhetorical literary devices* (Hany Rashwan, University of London: winner of the Steven J. Larkman Travel Award); *Did Werethekau 'Great of Magic' have a Cult? A Debate between the Scholars and the Sources* (Ahmed M. Mekawy, Cairo University / Institute of Archaeology, University College London); *Ramesside Royal Women's Tombs as Mortuary Trendsetters* (Dr. Heather Lee McCarthy, NYU); *The Never Ending Saga of Graffiti from Philae* (Dr. Eugene Cruz-Urbe, Indiana University East); *Gods on the Road: Religious Practices of the Ancient Travelers in Kharga Oasis* (Prof. Nikolaos Lazaridis, California State University Sacramento); *Reconstructing the Context and Function of Comb ROM 909.80.410 (B3183)* (Dr. Steven B. Shubert, Royal Ontario Museum); *The Manchester 'Funeral' Ostrakon: A sketch of a funerary ritual?* (Peter Robinson, Poynton Egypt Group); *Survey of the current status of astronomical artefacts and monuments in Egypt* (Dr. Sarah Symons and Robert Cockcroft, McMaster University).

On Sunday, January 12th, the presentations were: *The Pyramids of Snefru at Dahshur. A project failure or an intentional architectural framework?* (Dr. Massimiliano Nuzzolo, "L'Orientale" University of Naples – Patricia Paice Speaker; paper read by Ms. Deirdre Keleher); *Basilophoric personal names in ancient Egypt and Mesopotamia – a socio-cultural analysis and comparison* (Dr. Christina Geisen, University of Toronto); *Ancient Egyptian Philosophy* (Prof. Juan José Castillos, Uruguayan Institute of Egyptology); *The Public Meets The Mummy* (Dr. Andrew D Wade and Prof. Andrew J Nelson, University of Western Ontario; Victoria Lywood and Mark Ewanchyna, Engineering Technologies Department, John Abbott College); *Two Features of the System of State Governance in the Heracleopolitan Monarchy* (Prof. Arkadiy E. Demidchik, Novosibirsk State Pedagogical University/Novosibirsk State University); *"The Women of Ancient Egypt". Life, work and time of Ella Satterthwait, pioneer on the research about ancient Egyptian women in the American continent.* (Prof. José Carlos Castañeda Reyes, Uni. Autónoma Metropolitana campus Iztapalapa, Mexico City; read by Dr. Christina Geisen); *Ritual of Offering the White Conical Bread of Turquoise at Serabit el-Khedim* (Ahmed Mansour, Deputy Director, Writing and Scripts Center, Bibliotheca Alexandrina). Abstracts of these papers are available online at http://www.thessea.org/files/2013-2014_abstract_booklet.pdf

This year's Scholars' Colloquium saw the addition of a Poster Session, with presentations on the morning of January 12th. Amongst the projects presenting posters were: *CRANE (Computational Research on the Ancient Near East)* (Stanley Klassen, University of Toronto, Department of Near and Middle Eastern Civilizations); *An Online Scholarly Database for Astronomical Artefacts from Ancient Egypt* (Sarah Symons, Robert Cockcroft, and Jesse Bettencourt, McMaster University); *The Digital Library of Inscriptions and Calligraphies (DLIC): Challenges for Digital Preservation of Cultural Heritage* (Ahmed Mansour, Deputy Director, Calligraphy Center- Bibliotheca Alexandrina); *The Calverley Artefact Project (CAP): A Canadian Collection of Small Finds from Abydos* (Meredith Brand, Amber Hutchinson, and Mark Trumpour); *Animal Remains from the Mastaba Area and Kom el-Adhem at ancient Mendes* (Nancy C. Lovell, University of Alberta) and St. Mark's Coptic Mu-

seum (Dr. Helene Moussa, Curator). Abstracts and pdfs of the posters will soon be available online at the SSEA website. The Scholars' Colloquium Coordinators, Dr. Lyn Green and Dr. V. Tobin, would like to thank Dr. Christina Geisen and Prof. Kerry Muhlestein for their help with the inaugural Poster Session of the SSEA/SÉÉA. We would also like to thank Dr. Geisen and Ms. Deirdre Keleher for the excellent job they did reading the presentations of Prof. Reyes and Dr. Nuzzolo.

They would also like to thank Ms. Anna Thompson for organizing a demonstration of her reconstruction of the game Mehen for Sunday morning and Ian Stevens of ISD for his heroic efforts to get to Toronto to attend our event.

THE SOCIETY FOR THE STUDY OF EGYPTIAN ANTIQUITIES/ LA SOCIÉTÉ POUR L'ÉTUDE DE L'ÉGYPTE ANCIENNE 2014 SCHOLARS' COLLOQUIUM CALL FOR PAPERS

The Society for the Study of Egyptian Antiquities/Société pour l'Étude de l'Égypte Ancienne invites all doctoral level graduate students and senior scholars to submit proposals for papers to be given at this year's Scholars' Colloquium. The deadline for submission is AUGUST 31st, 2014. Those who need early acceptance to apply for travel grants are urged to apply before this deadline, and to indicate the reason for needing early notification in their covering email.

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 predynastic, pharaonic, Hellenistic, Roman or Coptic Egypt, but must represent an original contribution to the field. Presentations may be given in either English or French. Papers may not exceed 20 minutes in length.

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 paper to the Scholars' Colloquium Coordinators at scholarscolloquium@thessea.org or scholarscoll@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 in September.

As noted elsewhere in this Newsletter, the SSEA/SÉÉA is also holding its 40th Annual Symposium that weekend. Papers accepted for the Scholars' Colloquium 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 is soliciting proposals for the Scholars' Colloquium only.

STEVEN LARKMAN MEMORIAL TRAVEL GRANT

Once again this year a special travel award has been set up in memory of Steven J. Larkman, former President of Calgary Chapter, by his friends and colleagues. This award will be available to aid scholars wishing to travel to Toronto to present at the 2014 SSEA Scholars' Colloquium. This award will be given to aid scholars who would not otherwise have funding to travel to the event, and will be given as partial reimbursement of travel costs upon presentation of original receipts. Scholars wishing to apply for this award must be members of the SSEA/SÉÉA and must have submitted an extended abstract of their presentations for consideration in advance of the date of the Colloquium. If you would like more information about this award, or if you would like to make a donation, please email info@thessea.org.

ANNUAL GENERAL MEETING OF THE SOCIETY FOR THE STUDY OF EGYPTIAN ANTIQUITIES/LA SOCIÉTÉ POUR L'ÉTUDE DE L'ÉGYPTE ANCIENNE

The Annual General Meeting of The Society for the Study of Egyptian Antiquities/Société pour l'Étude de l'Égypte Ancienne was held on January 11th, 2014 in room 323, 4 Bancroft Ave., on the campus of the University of Toronto. As per the amendment to the Bylaws passed at the previous Annual General Meeting, the Board now consists of 19 Trustees. The results of the elections at that meeting were as follows: Dr. Lyn Green, President; Dr. Brigitte Ouellet, Vice-President/Montreal Chapter Representative; Mr. Mark Trumpour, Vice-President; Mme. Arlette Londes, Treasurer; Ms. Gabriele Cole, Assistant Treasurer; Mr. Paul English, Calgary Chapter Representative; Dr. Christina Geisen, Toronto Chapter Representative; Prof. Katja Goebis, Editor, JSSEA; Prof. Sally Katary, Associate Editor, JSSEA; Prof. Jean Revez, French-Language Editor, JSSEA; Mr. Peter Robinson, Webmaster; Mr. Ihab Khalil; Prof. Jackie Jay; Prof. MaryAnn Wegner; Dr. Peter Sheldrick; Prof. John Gee; Ms. Rexine Hummel; Ms. Jean McGrady. A space on the Board remains vacant pending appointment of a Representative for the Chapter of Vancouver. The elections were overseen by Dr. Peter Sheldrick, and Dr. V. Tobin.

A further two “Adjunct” (non-voting) Trustees were appointed: Nicholas Wernick (Assistant Web Manager) and Dr. Jean-Frédéric Brunet. In addition, the Society currently has 4 Honorary Trustees, appointed by the Board: Prof. R.J. Leprohon, Prof. T.P. Harrison, Prof. E. Cruz-Urbe and Dr. V. Tobin.

The Board of Trustees of The Society for the Study of Egyptian Antiquities/Société pour l'Étude de l'Égypte Ancienne would like to thank outgoing Trustees Mr. Thomas Greiner, Dr. Kei Yamamoto and Dr. Liam Cooney for their hard work and services to the Society. We would also like to thank our Honorary Trustees, Dr. V. Tobin, Prof. Gene Cruz-Urbe and Prof. Ronald Leprohon for their services on various committees during the past year, and our outgoing Administrative Secretary Ms. Gabriele Cole for her work for the Society.

SSEA/SÉÉA NATIONAL NEWS

In additional news, the SSEA/SÉÉA would like to note the addition of Ms. Aliza Fatima to the editorial/production team of the JSSEA, Dr. Edmund S. Meltzer to the Book Review Committee, and Dr. Kerry Muhlestein to the Symposium/Colloquium Committees. Ms. Melissa Campbell remains Editor of the SSEA Newsletter. Our current Secretaries are Ms. Hanna Kurnitzki-West and Mr. Tristan Samuels.

CALL FOR POSTERS: SSEA/SÉÉA ANNUAL MEETING November 14-16, 2014

The Society for the Study of Egyptian Antiquities/Société pour l'Étude de l'Égypte Ancienne is now inviting proposals for poster contributions for its Annual Meeting, to be held November 14-16th, 2014 on the campus of the University of Toronto, Toronto, Canada. Proposals for Poster Session will be accepted from organizations, projects, expeditions, 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 must represent an original contribution to the field. 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 bilingual 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 notices of scholarly projects or organizations in Egyptology, Nubian Studies, Coptic Studies, Near Eastern Studies or Ancient Mediterranean Studies.

Since a limited number of poster proposals will be accepted, poster abstracts 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 scholarscoll@thessea.org. Please note that only proposals submitted in electronic format [i.e. via email] will be considered. Proposals must not exceed 350 words in length. Acceptances of papers will be issued beginning in mid-October. The final deadline for receipt of proposals for posters is September 15, 2014.

The Society for the Study of Egyptian Antiquities/Société pour l'Étude de l'Égypte Ancienne is also holding its Scholars' Colloquium and 40th Annual Symposium on the same weekend in NOVEMBER, 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.

AGES OF CHAOS? Demystifying Ancient Egypt's Intermediate Periods Our 40th Annual Symposium

This fall, the SSEA/SÉÉA will hold our Annual Symposium on the topic of “The First, Second and Third Intermediate Periods”. This year's symposium, held in conjunction with our Annual General Meeting and Scholars' Colloquium has been scheduled for NOVEMBER 15th, 2014. This event is ticketed. All events will be held on the campus of the University of Toronto, Toronto, Canada.

AGES OF CHAOS? Demystifying Ancient Egypt's Intermediate Periods Notre 40e Symposium Annuel

Cet hiver, la SÉÉA/SSEA tiendra son symposium annuel sous le thème des « Les Première, Deuxième et Troisième Périodes Intermédiaires ». Le symposium de cette année, qui aura lieu en marge de notre réunion annuelle des membres et du Colloque d'érudits, se déroulera le 15 NOVEMBRE 2014 sur le campus de l'université de Toronto à Toronto au Canada. Des frais d'entrée seront exigés.

COLLOQUE ANNUEL DE LA SOCIÉTÉ POUR L'ÉTUDE DE L'ÉGYPTE ANCIENNE / THE SOCIETY FOR THE STUDY OF EGYPTIAN ANTIQUITIES APPEL À COMMUNICATIONS POUR L'ÉDITION 2014

La Société pour l'étude de l'Égypte ancienne/The Society for the Study of Egyptian Antiquities a le plaisir de vous annoncer qu'il prépare l'édition 2014 de son colloque annuel qui se tiendra à Toronto. À cette occasion, la Société invite les doctorants, les chercheurs postdoctoraux, les professeurs et les autres membres de la communauté scientifique à soumettre leur proposition de communication avant la date limite du 31 août 2014.

Les candidats doivent démontrer que leur proposition constitue une contribution originale à l'avancement du savoir dans les champs de l'égyptologie, de l'anthropologie, des études classiques, de l'histoire de l'art, de l'archéologie, des études nubiennes ou dans tout autre domaine dont le cadre spatio-temporel est l'Égypte prédynastique, pharaonique, gréco-romaine ou copte. Les présentations, qui peuvent être faites en anglais ou en français, ne doivent pas excéder une durée de vingt minutes.

Les propositions seront évaluées par un comité de sélection et seul un certain nombre de propositions pourra être accepté. Les personnes intéressées à faire une communication au colloque sont invitées à envoyer le titre et le résumé (maximum de 350 mots) de leur présentation au comité organisateur à l'adresse courriel suivante: scholarscolloquium@thessea.org ou scholarscoll@thessea.org. Les candidats recevront une réponse à leur demande en septembre.

Veillez prendre note que la SSEA organise également la 40e édition de son symposium annuel le samedi 15 novembre 2014, au courant de la même fin de semaine que se tient son colloque. Le présent appel à communications ne vaut que pour le colloque et les sujets proposés par les candidats ne doivent pas obligatoirement être liés à la thématique principale du symposium.

LA BOURSE DE MOBILITÉ STEVEN LARKMAN

Une bourse de mobilité est offerte cette année en mémoire de Steven J. Larkman, ancien président du chapitre de la Chapitre SSEA à Calgary qui nous a malheureusement quittés. Gracieuseté de ses amis et collègues, cette bourse a pour but d'aider financièrement les chercheurs ne bénéficiant pas autrement de sources de financement leur permettant de venir à Toronto pour faire une communication à l'édition 2014 du colloque annuel de la SSEA. Les récipiendaires pourront obtenir un remboursement partiel de leurs frais de déplacement sur présentation de leurs reçus. Les chercheurs désirant postuler pour cette bourse doivent être des membres en règle de la SSEA/SÉÉA et avoir soumis préalablement un résumé détaillé de leur conférence avant le début du colloque pour être admissible. Pour de plus amples renseignements au sujet du colloque ou si vous souhaitez faire un don, veuillez écrire à info@thessea.org

RECHERCHÉ: PROPOSITIONS D'AFFICHES RÉUNION ANNUELLE DE LA SÉÉA/SSEA 14-16 Novembre 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 14 au 16 novembre 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 septembre 2014.

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 40e 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

Greetings from the Toronto Chapter. Since the last newsletter, our members enjoyed talks by Professor Dr. Nancy Lovell (University of Alberta) on "*Diet, decay and dentistry in the earliest dynasties*", Meredith Brand (University of Toronto; Millet Scholarship recipient) on "*Measuring pots in Egypt – Understanding pottery production at Abydos through a study of modern traditional Egyptian potters*", and Stéphanie Briaud (University of Montreal; student exchange winner) on "*The isiac monetary policy: incursions in some major cities in the Roman Empire*". A special treat was the extra lecture by Professor Dr. John Baines (University of Oxford) on "*Ancient Egyptian Autobiographies: from living a life to creating a memorial*". Douglas Petrovitch (University of Toronto) will be the last presenter for this term, speaking on "*Redating the beginning of stratum d/1 at Avaris, based on the ceramic evidence and inscriptional finds*".

As every year, the Toronto Chapter will offer a summer series for its members, with presentations in May, June, July, and August. The theme of this year is "*Cleopatra and the Ptolemies*". In combination with the presentation, we are planning a trip to Stratford to see "*Antony and Cleopatra*" at the beginning of September.

In addition to the lectures, two successful 4-week-courses were offered by Dr. Lyn Green on the "*Lady of the House, Lady of the Lands: Women in Ancient Egypt*", and Janet Khoo (University of Toronto) on "*Stories from the Skeletons: Physical Anthropology and the Study of Ancient Egypt*".

Our annual New Year's dinner will take place on July 12th at the Novotel Hotel, on the Esplanade.

CALGARY CHAPTER REPORT

The Calgary Chapter of the SSEA has been going strong this year. In October, our current year was started off with a lecture by Dr. Raphael Wust on the geomorphology of Egypt with a focus on the Valley of the Kings and Queens. Our membership really enjoyed Dr. Wust's presentation of the geological aspects of the formation of Egypt (such as beach accretion and the changing course of the Nile). In November, Prof. John Humphrey gave a presentation titled, "*Hero of Alexandria and the Roman Technological Revolution*". The talk focused on the formative power of technology and how our modern attitudes about technological progress are a new approach in human history. Particularly illuminating was Prof. Humphrey's '*calendar of technological innovation*' in which he pointed out that if the sum of human technological innovation was schematically laid out on a calendar, many of the technologies we rely on today were only employed in the last 2 weeks of December(!).

Unfortunately, very cold weather and heavy snow befell us in Calgary in early December and it was decided that it would be possibly dangerous for us to hold our December lecture. Julius Szekrenyes graciously deferred his talk on the Amarna Period to be held in February. His talk focused on the developments of the Amarna Period in historical anecdotes and illustrated the change in artistic styles for our members. His talk was another installment of the Calgary Chapter's initiative to lay out the overall history of ancient Egypt for our membership.

In early March, Nicholas Wernick presented a talk on ancient Egyptian religion. His talk stressed the variation of pharaonic Egyptian worship and that we shouldn't see it as a monolithic entity that was unchanging, but rather a dynamic element of Egyptian civilization that was approached in different ways from time period to time period. After going through a variety of gods and goddesses, the various creation myths and the myth of Osiris was presented to give the audience an understanding of the major mythological tales in pharaonic Egypt and how they can see elements of these motifs in ancient Egyptian art.

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