

ARTS

Spirits of ancient Egypt

by Dave Cox

Until October third, there is an intriguing display on at the University's Ring House Gallery. Billed as "an investigation of mummification jointly presented by University collections, U of A and the University of Manchester museum", the show is a tantalizing glance at life in ancient Egypt.

Osiris, the panels inform us "was the ancient Egyptian symbol of immortality and resurrection." After death, "a person achieved immortality through mummification."

"Each mummy became Osiris and lived in the world beyond death where the gods reigned in perfect justice." Techniques of modern research help to give the mummies as much physical immortality as possible.

The exhibit begins with a partial explanation of the system of hieroglyphics used in the age of the pharaohs. This consisted of an alphabet, and phonograms representing words. A few sample word constructions were displayed.

Deities of the Egyptians are explained in all their pantheon -they had both "cosmic" and "household" gods. A succinct summary is given of the mythic fabric surrounding Osiris, god of earth, and vegetation, also King of the Dead.

The tale of Horus, son of Osiris and avenger of his father's murder, is also told.

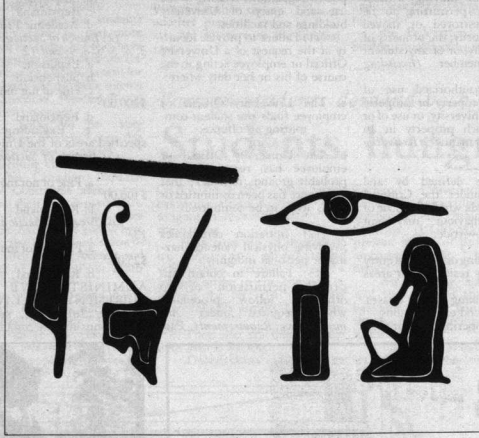
The show demonstrates the process of embalming, regarded then as preservation for the afterlife, which was started circa 3100-2700 BC.

During the Greek period, from c. 352-31 BC, in typical capitalist fashion, "competition between embalming guilds kept burial prices down."

Mummification only faded out with the arrival of Christianity.

The second floor begins with a marvelous sculpture of Anubis the jackal, protector of the dead.

O I O S I R I S



Can you read hieroglyphics? If not, go and see the how now at the Ring House Gallery. If so, ditto.

Text panels elucidate how in the myth associated with the death-rituals, the heart was believed to be weighed in the balance with Truth, and was left in the body for this reason.

Lungs, liver, intestines and stomach of the deceased were placed in four separate dirty-guarded jars.

The exposition closes by illustrating

modern research and mummy conservation techniques, including a videotape of the U of Manchester's procedure in examining one mummy (and solving a mystery!).

Anyone with an interest in mythology or Anthropology should see this show.

It is an intriguing look at the remnants of one of mankind's greatest early empires.

Icelandic-Canadian poet honored

by Gunnar Blodgett

The tiny picturesque village of Markerville, Alberta is located some 23 miles south and east of Red Deer. In the dusty green and gold of wheat and the heady midsummer green of poplars, it was the rendezvous for the opening of the Stephansson House Historic site.

Stephan G. Stephansson, an Icelandic-born poet of international repute was honored here August 7 with a rather heavy memorial ceremony.

Present were such notables as the honorable Mary LeMessurier, Minister, Alberta Culture, the Honorable Ingvar Gislason; Minister of Culture and Education for Iceland and others, not to mention your roving Gateway reporter.

The site has the air of nationalized culture present in many historical areas of Quebec and Ontario; an unimpelled by the rather ostentatious presence of an administration building.

Yet it was evident that a great deal of preparation went towards the faithful repainting and refurbishing of Stephansson's old house. Furthermore the co-ordination of green and pink on the facade of this Victorian style dwelling makes a definite "statement of character."

However, it takes more government involvement than this to ruin the wild beauty of the country immediately surrounding the Stephansson site.

Sitting at his desk, in the view of the infinity of Alberta landscape, I began to feel the inspiration which drove this relatively uneducated farmer and humanist to write with a skill which ranked among the best of his time.

Stephansson's poetry exhibits much of this peaceful, pastoral spirit and, in its original Icelandic, makes this feeling of winds and plains more immediate. Even to this listener, who understands only English, standing on the long sloping green before Stephansson's little house, the poetry brought its effect.

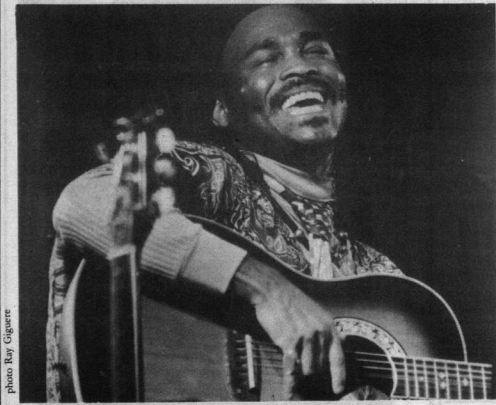


Photo: Ray Giguere

The Third Edmonton Folk Festival Edmonton, August 6-8

review by Jens Andersen

Yes I know I have already fulsomely praised the Folkfest in the *Summer Times*, and it is old news, but only 32 people read that issue, and the good news must be spread to our 25,000 faithful.

It is damnably hard to pick a favorite from among the many classy performers who graced the fest, but since I picked Don Freed last year I will reluctantly pass him by and instead choose John Bayley (pictured above).

Bayley, who hails from Jamaica via Oral Roberts University (!) performs a funky and unattractive brand of music that had the Folkfest patrons, who had been a tad cool even to first-rate performers like Alain Lamontaigne and

Beverly Cotten, dancing in a joyous mob in less than 30 seconds.

He even took that hackneyed mediocrity of a song "Yellow Bird" and transformed into a spellbinding thing. Don't ask me how he did it, just write Don Whalen at Yardbird Productions and tell him to book the guy into SUB, hesto presto.

Other top-notch acts included the Dillards, Na Cabritaids, Muddy York, Tom Paxton and Doc Watson. Some of them, no doubt, will be coming to the city again throughout the winter session, and will be well-worth seeing. But nothing can compare to the cumulative effect of hearing all of them, eating the food, soaking up the workshop jamming, the craft fair, the sun and the general good vibes of the Folkfest. Be there next year.

ARTS QUIZ

by Bruno Betelnutt

1) On *Phil Spector's Christmas Album*, the Ronette's version of "White Christmas" has a spoken addendum to the effect that:

- a) there is no snow in Los Angeles
- b) snow in Philly is polluted
- c) cocaine makes things merry and bright.
- d) a fascist holiday season made you a robot

2) Who was the sexist swine that said, "A woman is only a woman, but a good cigar is a smoke."

- a) Oscar Wilde
- b) Rudyard Kipling
- c) Sinclair Lewis
- d) H.L. Mencken
- e) Phyllis Schafly

3) On the same topic, who said, "The Americans, like the English, probably make love worse than any other race."

- a) Walt Whitman
- b) Emile Zola
- c) Friedrich Nietzsche
- d) Soren Kierkegaard
- e) Margaret Trudeau

4) And who was the egotistical fellow who, going through customs, said, "I have nothing to declare but my genius."

- a) Oscar Wilde
- b) Rudyard Kipling
- c) Stephen Leacock
- d) H.L. Mencken
- e) Keith Richards

5) A couple of questions on the awful English (tsk: tsk), of popular musicians:



First, in the Byrd's version of "I am a Pilgrim" Gram Parsons sings about "this wearisome land" (*Wobbler's*; wearisome-causing weariness). What else does Parsons claim causes weariness?

- a) "my wearisome soul"
- b) "my wearisome life"
- c) "my wearisome song"
- d) "my wearisome adjectives"

6) In Chuck Berry's "Thirty Days" there is the line, "He took me to the sheriff's office to sign a warrant." In Ronnie Hawkins's cover version "warrant" is changed to:

- a) warden
- b) warkin'
- c) warran'
- d) warmonger

7) The backup singers on Norman Greenbaum's monster hit "Spirit in the Sky" were:

- a) the Pipettes
- b) the Stovettes
- c) the Kitchentetes
- d) the Labor-saving Gadgets

8) When Fairport Convention's *Unhalfbricking* album was released in Britain it had a nice homey photo on the cover of an elderly couple standing in front of some greish, very English scenery. Record company officials decided this was not flashy enough for the U.S. audience, so they replaced it with a photo of:

- a) two bulldogs humping
- b) two elephants humping
- c) an elephant humping a bulldog
- d) two brontosauri humping

Answers next page