

Editorial

— Tine Bagh

CIPEG had a very successful Annual Meeting August 26-29 2014 in Copenhagen in the Royal Academy of Sciences. It was organised in collaboration with the Ny Carlsberg Glyptotek and the opening reception took place in its beautiful winter garden. 60 members gathered and interesting papers were presented, many on the conference theme of archaeological material as part of collections. We had fruitful discussions,

especially concerning the present state and future of the Egyptian Museum in Cairo, the Grand Egyptian Museum, and the National Museum of Egyptian Civilisation. On the first day, the keynote speech about the Carlsberg Papyrus Collection was delivered by Professor Kim Ryholt from Copenhagen University. Copenhagen showed its best side with sunny weather. An evening visit to Tivoli was arranged for the participants, as was a day trip

after the conference to Roskilde; a late afternoon canal tour took place while the Board of CIPEG met. Her Excellency Mme. Salwa Moufid, the Egyptian Ambassador to Denmark, kindly invited us for a grand reception at her residence. It was agreed that the Annual Meeting in 2015 will take place in Munich. ■

> cipeg.icom.museum
> [Facebook](#)

Group photo in front of the Glyptotek



CIPEG Resolutions 2014

Adopted by the General Assembly of CIPEG Copenhagen, 28 August 2014

1. CIPEG supports the training for curatorial staff of Egyptian and Sudanese collections according to ICOM standards. Owing to the urgent need in Egypt and Sudan, CIPEG expresses its particular support for training in those regions.

2. Noting the recent case in Northampton, UK, CIPEG expresses its concern about the sale, for financial gain, of objects from institutions operating for public benefit. In accordance with ICOM standards, CIPEG condemns such sales.

3. CIPEG welcomes the reestablishment of ICOM Egypt. CIPEG supports the work of ICOM Egypt in protecting and promoting Egyptian heritage, particularly in museums, in accordance with ICOM standards. ■

The M.i.N. Project

Bringing out “forgotten” antiquities from the Eastern Nile Delta
Raising awareness of Egypt’s endangered cultural heritage.

— Helmut Brandl – Faye Kalloniatīs

The archaeology of the Nile Delta has recently enjoyed increased attention following calls from the Supreme Council of Antiquities stressing the threat posed to Delta sites by climate conditions and urbanism. Many objects which had been excavated earlier in important Delta cities and their necropoleis still await re-discovery.

M.i.N. (“Museen im Nildelta”) is a project to research and publish objects kept in the various lesser-known museums and storerooms spread across the Nile Delta. The data which such research can provide would enhance our knowledge and understanding of the history of the Nile Delta.

The project’s main aim has been not only to provide good photography and descriptions of the objects documented, but also to gather and disseminate this information. This has proved a challenging task considering the many years which have passed since the discovery of many of the objects, many of which are unpublished. The generous assistance of members of the SCA who helped find (usually

hand-written) reports of bygone SCA excavations has been invaluable.

The project publishes scientific articles devoted to specific objects and find groups as well as lavishly illustrated bilingual (English and Arabic) catalogues which also contain illustrated essays on the archaeology of every site. The M.i.N. team, of Egyptian and German Egyptologists, archaeologists, artists, and photographers, has concentrated on three museums:

The **Museum of the University of Zagazig** was founded in 1992. It displays artefacts from the sites of Kufur Nigm and Bubastis, which have been excavated by the University of Zagazig over several decades. This is reflected in the publication *“Egyptian Antiquities from Kufur Nigm and Bubastis”*, the first M.i.N catalogue (Cairo/Berlin, 2010).

The **National Museum of Sharkeya** (currently closed for refurbishment) houses Middle Kingdom sculptures and grave goods from Bubastis, Tanis, and many other East Delta sites. The publication *“Egyptian Antiquities from the Eastern Nile Delta”*, is the second



M.i.N catalogue (Cairo/Berlin, 2014).

Most recently M.i.N. has embarked on a project to study and publish the antiquities in the **Ismailia Museum**. Founded in 1930 as one of the best archaeological museums in all of Egypt, it still lacks a published catalogue. The building, designed in Egyptianizing style, stands within a well-kept garden which exhibits larger antiquities. *“The Ismailia Museum”*, is planned to be the third catalogue of the M.i.N. series. ■

> www.project-min.de/index_en.html



Changes afoot in The Egypt Exploration Society archive

— María Rodríguez Rubín

The Egypt Exploration Society, founded over a century ago by Amelia Edwards and Reginald Stuart Poole, was established with the aim of investigating and excavating Egypt's ancient heritage. After 133 years of fieldwork, it is not surprising that the Society's Lucy Gura Archive is today one of the foremost Egyptological archives in the world, with over 5,000 groups of material under its care.

In April this year, a major redevelopment in the archive targeted three key aims: to implement a new numbering system; to refurbish archive storage space; and to establish a new online system cataloguing the records.

The new numbering system was based on a previous system initiated by the late Professor Margaret Drower, which allowed the division of the archive into five hierarchical levels, reflecting the complexity of the archive, as well as being flexible enough to accommodate new acquisitions.

As with all growing archives, space can be a problem. Between May and June 2014, a room in the Society's

London headquarters was refurbished to provide a second dedicated archive space. The Society had 22 years ago purchased the house of the renowned Egyptologist Ricardo A. Caminos, who had settled directly next door to the Society's offices, and which now houses the Society's library. What was once his bedroom and bathroom has been rebuilt into a new storage and archival research space, incorporating environmental monitor systems. New acquisitions, regularly-used collections and material requiring special care occupy the shelves of the new space. A fully-equipped research station is now also provided, which helps facilitate the final aim of the project – online engagement.

By the end of this year, data from the current archive database will begin to be entered into a new online catalogue, thus making the information available to world-wide search. This constitutes an important aspect of ongoing projects at the Society, such as the cataloguing and digitization of early correspondence and the digitization of original archaeological watercolours.



The advances this year mean that in coming years the Egypt Exploration Society's Lucy Gura Archive will become one of the best preserved and well known Egyptological archives in the world. ■

> www.ees.ac.uk

Lucy Gura Archive Research Facility.

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New archive storage in The Egypt Exploration Society.

Copyright The Egypt Exploration Society



Sésostris III, pharaon de légende

— Guillemette Andreu-Lanoë (Paris) and Fleur Morfoisse (Lille), curators

PALAIS BEAUX-ARTS LILLE

This exhibition opened at the Palais des Beaux-Arts de Lille on 10th October 2014, and runs until 25th January 2015. The Lille curatorial team has organized it in collaboration with the Musée du Louvre, Paris.

This show is the first devoted to King Senusret III (c. 1872-1854 B.C.). The visitor will discover the powerful and innovative reign of this monarch, which left its mark on the collective memory of Egypt. We gratefully acknowledge how useful Pierre Tallet's book *Sésostris III* (Pygmalion, 2005) has been in preparing the exhibition.

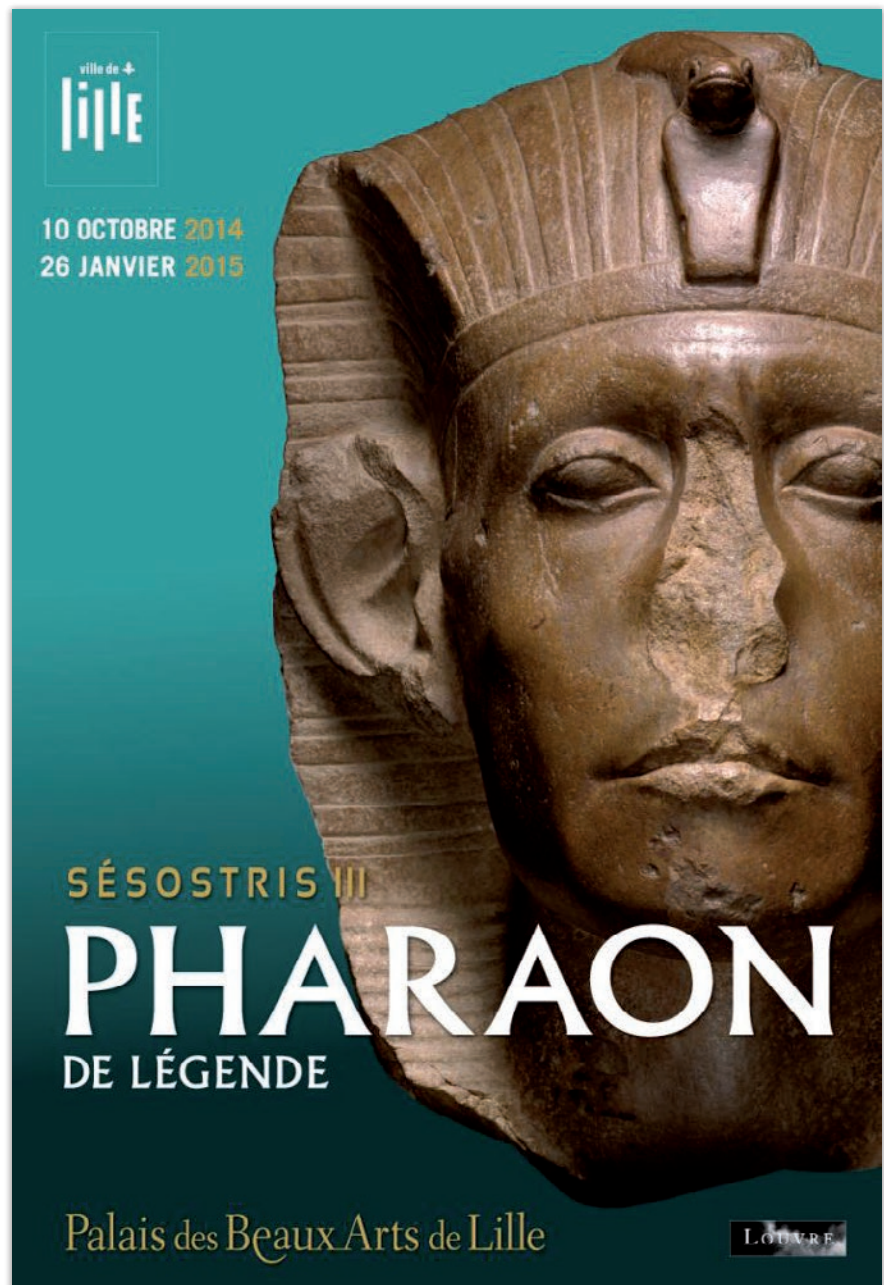
The exhibition reveals the main cultural features and deep changes of Senusret's reign. This visionary sovereign, represented in a very expressive manner, imposed his ambitions on Egypt and brilliantly inspired his successors. Three hundred objects, from colossal statues to miniature objects, bring 19th century B.C. Egypt to life and emphasize the greatness of his rule. These objects come from different collections throughout the world. Chief among them are the masterpieces from Medamoud in the Louvre, and objects of daily life found at the Nubian fortress of Mirgissa, now in the collection of the University of Lille III. Other loans from prestigious museums, from New York to Beirut, join them. A multimedia reconstruction of the tomb of the governor Djehutyhotep at Deir el-Bersha has been created thanks to the collaboration of Prof. Harco Willems (University of Louvain), who is excavating this site.

The catalogue is not just a book offering a description of the exhibits, but a work of reference for the period to which some of the finest specialists on the subject have contributed.

Besides cataloguing the objects, it was important for us to make our public aware of recent discoveries at Dahshur and Abydos, two sites where remains of a pyramid and a rock-cut tomb of the king have been found. Other essays discuss the historical framework; the royal family; Senusret's architectural and urban political programs; his foreign policy; the migrations of population between Egypt, Levant, and Sinai; the private necropoleis of the elite; the

literature; and the religious and funerary practices of the time. Research on these topics has dramatically progressed in the last years, and these contributions present the latest findings to a wide public. Finally, art historical essays return to the debates about the iconography of Senusret III and the society of his time. ■

> <http://pharaonsesostris.pba-lille.fr>



Museum news in Cairo – a round up

Regine Schulz reported on the damage to the Islamic Museum in the last newsletter; the news in Cairo, as of November 2014, is summarized here.

Mamdouh Eldamaty replaced Mohamed Ibrahim as Minister of State for Antiquities in June 2014, and Ahmed Sharaf is still head of the Museums Sector. Low visitor numbers and financial and political uncertainty still make it difficult to establish new projects or to implement reforms; the fact that so many projects are still underway is a tribute to the ministry's resourcefulness.

The Grand Egyptian Museum (GEM) has been a flagship museum project for nearly 20 years, and will house 50,000 artefacts in approximately three times the space of the Egyptian Museum. Tarek Tawfik, formerly of Cairo University, was appointed Director in summer 2014. A loan of \$300 million from the Japanese International Cooperation Agency was secured in 2009, as Japan's contribution to the \$550 million cost of the museum. The rest of the funds were planned to come from touring exhibition fees and sponsorship. The official projected cost of the museum is now \$1 billion, and a 'soft opening' of some of the displays is proposed for 2017. In March 2014 it was announced that a fund-raising campaign had secured \$7 million. A suggested hotel occupancy tax of \$1 / room / night to

support the GEM has received criticism from hotel associations, and seems not yet to have been implemented.

Khaled el-Enany, Professor at Helwan University, was appointed general director of the National Museum of Egyptian Civilisation (NMEC), a UNESCO-supported project at Fustat in southern Cairo. He recently announced an inauguration of the first phase of the complex – the construction of the site. The second phase – construction of storage space and conservation laboratories – is underway. The third phase – design and layout of exhibits – awaits completion; a 'soft opening' of 4 of the 9 galleries has been estimated at \$65 million.

Decisions remain to be finalised over which pieces from the Egyptian Museum Cairo will be transferred to the GEM and NMEC, and when. This has not stopped the Egyptian Museum from pursuing its own projects to renovate the 112 year old building. A grant from the German government, administered through the Egyptian NGO Environmental Quality International, aims to repaint galleries, repair windows, renovate cases, and replant the museum's garden with plants common to pharaonic Egypt. The project has started with the Tutankhamun displays on the first floor of the museum. The skylights in the gallery have been repaired and walls and floors restored

in accordance with the museum's original decorative scheme. Another welcome initiative is the creation of a museum support group, the Patrons of the Egyptian Museum Cairo, in whose foundation Yasmin el-Shazly, the Museum's head of documentation, has played a role. Current priorities are to improve signage in the museum, produce thematic tour pamphlets, offer curatorial training, raise funds, and find sponsors. While building works in the basement mean that material there is unavailable to researchers until 2015, objects on display and in the ground floor storerooms remain accessible upon application to the director, Mahmoud el-Helwagy.

Elsewhere in Cairo, most museums are open – the Coptic Museum, Gayer-Anderson Museum (some works still removed for safekeeping), Modern Art Museum, Mahmoud Mokhtar Museum, and Textile Museum. The Museum of Islamic Ceramics has been shut since early 2011, but the Gezira Arts Center in the basement of the building is open. The Khalil Museum has not reopened since the theft of a Van Gogh in 2010. ■



A New Collection Catalogue from Egypt – and more than that ...

— Christian E. Loeben

Simply the fact that part of the holdings of a museum in Egypt has recently been made accessible through a printed publication can already be appreciated with enthusiasm. In the case of the book under review, the published group of objects is the footwear in the collection of the Coptic Museum in Cairo. Being a well-defined group of objects, this new catalogue can indeed be considered a welcome continuation of the 'Catalogue général du musée copte du Caire' modelled after its well-known equivalent for the Egyptian and (lesser known among Egyptologists) Islamic museums in Cairo. Initiated only in 1991 with a volume on the museum's holdings of Coptic icons by Paul van Moorsel (Cairo/Leiden), the series has been continued in 2001 with 'objets en métal' by Dominique Bénazeth (Cairo, MIFAO 119). For this reason it is quite regrettable that the new volume is not actually part of this – now well established – Catalogue général series of the Coptic Museum, the world's largest collection of Coptic art.

This regret can be explained by the fact that what is called a 'Catalogue' is far more than just the publication of the (quite few) relevant 45 pieces from the Coptic museum. The majority of the entries, numbering 97, are of 'comparative material' from sources other than the Coptic Museum in Cairo. These are objects either in the collections of seven other museums (22 pieces from, inter alia, the British Museum, the Roemer- und Pelizaeus-Museum Hildesheim: the museums are listed on p. 12) or finds which have been recorded by the excavators of the EES at Qasr Ibrim in Lower Nubia (75 pieces which have not been integrated into the Coptic museum in Cairo).

This comparative material has earlier been studied by the Ancient Egyptian Footwear Project (AEFP) and has been added to the present catalogue as welcome comparison.

It is regrettable that the 45 pieces of the Coptic Museum are only distinguished from the comparative material in the text part of the catalogue (pp. 20-99), by printing the latter in italics. Distinguishing between the two different sources of material is impossible when looking at the 'figures' (Appendix I ; pp. 102–310) which illustrate each item lavishly in full colour photos, object and technical drawings, as well as by (AEFP?) recording cards of the objects dating from between 1978 and 1995, which themselves sometimes include detailed pencil drawings. Unfortunately, sadly missing from the three concordances (Appendix II; pp.312–332) is one that classifies the objects by the museums which hold them today – which in turn prevents the present volume from being easily checked for museums' holdings.

However, these points are just minor issues considering what a treasure of a publication has now been given to the Coptic museum in Cairo and the community of interested specialists and laymen worldwide. Over 332 pages, 142 objects are now fully published in detailed texts and beautiful plates with marvellous colour photos and excellently clear technical drawings. With this publication, our Dutch colleague André Veldmeijer has yet again demonstrated his status as a worldwide expert in the field, as 'Mr. Leather of Egyptology' or 'Mr. Egyptian Shoes' – to the benefit of all. For the splendid product thanks are also due to the co-author Salima Ikram, whose role certainly reaches far beyond just

being the 'person on the spot' for the essential task of maintaining ties and staying close to local colleagues and the material under study.

It should also be mentioned with the greatest admiration that the book represents one of the estimable results of the Netherlands 'Researching Museum Collections: Coptic Museum' Fellowship Programme (a collaboration of the Netherlands-Flemish Institute in Cairo, American University of Cairo, Bibliotheca Alexandrina, Coptic Museum and the Ministry of State for Antiquities), initiated in 2013 to train local museum curators. One can only congratulate this programme and hope that more beautiful catalogues of Egyptian museum collection will follow... ■

*André J. Veldmeijer & Salima Ikram:
Catalogue of the Footwear in the Coptic Museum (Cairo). Leiden: Sidestone Press, 2014 (ISBN 978-90-8890-253-6). 332 pages, with illustrations mostly in colour on pp. 102-310. € 49,95*

