

## Editorial

— Tine Bagh

The second Tutankhamun Conference in Cairo, May 6-8 2016, was attended by CIPEG Chair Gabi Pieke and Secretary Tine Bagh, as well as other CIPEG members. It is planned to move all of the unique, and in many cases extremely fragile, finds from KV62 from the Egyptian Museum in Cairo to the Grand Egyptian Museum (GEM) for its scheduled opening in 2018.

After the introduction by the Minister of Antiquities Dr. Khaled el Enany, and the Director of the GEM and organiser of the conference, Dr. Tarek Tawfik, the first lecture was by Christian Eckmann, on the restoration of the beard of Tutankhamun's golden mask. It was followed by papers concerning the conference themes of Tutankhamun's textiles and jewellery. At the end of the second day, the large golden

shrines that enclosed Tutankhamun's sarcophagus were discussed; this marked the first steps of cooperation between ICOM / CIPEG and Egypt to study and conserve the shrines before they are moved to GEM.

The first two days of the conference took place at the unfinished GEM and the third - most anticipated - day at the almost finished National Museum of Egyptian Civilization (NMEC) in Fustat. It was allocated to the theory of Nicholas Reeves that additional rooms exist behind KV62 and could possibly hide the remains of Nefertiti. It was in many ways an anti-climax, as Reeves's ideas were contradicted by the latest scans of the walls in the tomb. More usefully, the conference was concluded by renewals and additions to the recommendations of the first Tutankhamun conference

last year. It was stressed that under no circumstances should delicate objects such as the golden shrines, chariots, textiles etc. be moved until they have been properly and carefully conserved. In addition fragile objects like textiles should not be displayed permanently but included in the display in rotation. The themes for the Tutankhamun 2017 conference will be the human remains, furniture and statues from KV62. ■

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## Egyptological Landscapes

### CIPEG Annual Meeting in Milan & Post-conference Workshop in Bologna

#### ICOM General Conference and CIPEG Annual Meeting

*Milan, 3-9 July*

Every three years the International Museum community meets at the ICOM General Conference to discuss cultural issues and museum-related questions on a large scale. CIPEG is happy to participate in this unique international forum and to engage with museum professionals from a wide range of fields. During our CIPEG annual meeting as part of the General Conference we will discuss the topic **"Egyptological Landscapes: Museums, Libraries, Historical Palaces and Archives"**. During the conference CIPEG will take the opportunity to visit institutions related to Egyptology in Milan, and has also

organized a day trip to the Museo Egizio in Turin.

#### Post-conference Workshop, Museo Civico Archeologico Bologna

*Bologna, 10-12 July*

Right after the ICOM General Conference the CIPEG community will move to Bologna to discuss the theme **"Museum Resources and Networks between Collections and Institutions"** at a post-conference Workshop. This forum will provide an excellent opportunity to widen the discussion to include other international relationships between Egyptian Collections. Attention will be focused on resources, strategies, and results at the basis of networks between collections and institutions, and on

future Egyptological landscapes. As a special highlight of the workshop we will visit the exhibition "Egypt. Millenary Splendour. The Leiden Collection in Bologna" and have an excursion to Mantua to discover the Egyptian Collection housed in the Palazzo Te. ■

For the detailed program please check following websites :

> [Milano 2016 program](#)

> [Cipeg Activities](#)



## In memory of Prof. Dr. Rolf Gundlach

29.08.1931 – 01.02.2016

The Egyptologist Rolf Gundlach was head of Egyptological Studies at the Johannes Gutenberg University in Mainz from 1982 to 1997. Together with Arne Eggebrecht, he founded the International Committee of Egyptology (CIPEG) of the International Council of Museums (ICOM). Much personal commitment and conviction was necessary from its beginning in 1977 until the new committee was finally accepted by ICOM in 1983. In the same year, members elected him as the first

secretary of CIPEG, later as a member of the Executive Board and in 2005 as an honorary board member.

Rolf Gundlach was not only a dedicated scientist and university teacher, but also an excellent initiator, partner, and supporter of numerous international research and publication projects, particularly focusing on ancient Egyptian temples and royal ideology. From early on in his career he was also interested in the development

of documentation standards and data-processing techniques for archaeological finds and objects in museum collections. As a result he published the series *Archäographie* from 1969 to 1977 and the two proceedings of the working group on documentation in historical sciences in 1970 and 1974.

His interest in and experience of documentation standards made him an ideal collaborator for collections and museums. A very special and excellent working relationship developed between Rolf Gundlach and Arne Eggebrecht. It focused not only on museum politics in and of ICOM, but led also to joint projects of the University of Mainz and the Roemer-und-Pelizaeus-Museum, Hildesheim. Students were part of these projects and received the opportunity to learn more about the museum profession.

After his retirement as head of Egyptological studies at the University of Mainz, he continued his work as member of the special research centre "Cultural and Linguistic Contacts" and advisor to the board of CIPEG.

Rolf Gundlach was a warm-hearted, cheerful, and always supportive colleague, who worked for the institute in Mainz, for his students and with his colleagues. Without him we would not have CIPEG, "Temple meetings", and much more.

We are grateful to him and he will never be forgotten. ■



## The Edfu Connection

### Clay seal impressions in Amsterdam and Toronto

— Branko F. van Oppen de Ruiter, Visiting Research Scholar and Curator,

Allard Pierson Museum, the archaeological museum of the University of Amsterdam

On January 26th, a workshop was held in the Allard Pierson Museum in Amsterdam to launch an international collaborative research project dedicated to two halves of a single find of sealings from Hellenistic Edfu, now held in Amsterdam and Toronto. The research, generously supported by the Mondriaan Fund, concerns a total of about 750-800 clay seal impressions acquired in 1906 by C. T. Currelly on behalf of the Royal Ontario Museum, and by F.W. von Bissing, who passed most on to C. W. Lunsingh Scheurleer in 1921, through whom they entered into the collection of the Allard Pierson Museum in 1934. Other partner institutions are the Ashmolean Museum and the Ny Carlsberg Glyptotek; further assistance will be provided through the Museum of Archaeology and History in Athens, the Fondation Gandur pour l'Art, the J. Paul Getty Museum, and the August Kestner Museum.

Several scholars specialized in Hellenistic seals, signet rings, and related fields, presented short, informal talks at the event. Among them were Helmut Kyrieleis (German Archaeological Institute), Dimitris Plantzos (National and Kapodistrian University of Athens), Catharine Lorber (American Numismatic Society), and Jeffrey Spier (J. Paul Getty Museum). Discussions during the morning session focused especially on identifying Ptolemaic portraiture and interpreting royal ideology, but also included matters such as securing and sealing papyri scrolls; status and hierarchy associated with signet rings; international diplomacy and the presence of Romans in Edfu; storing and destroying temple archives; and setting the chronological limits of the hoard (about 185-30 BCE). The afternoon workshop concentrated on the digitization of Hellenistic sealings

and the difficulties associated with presenting miniature artifacts such as seals, signet rings, and coins.

The threefold aim of the project involves the full publication of the Edfu hoard of clay sealings in the form of a descriptive catalogue; the creation of a digital image library accessible online; and a small-scale exhibition of a selection of the Edfu sealings together with some related rings, gems, coins, papyri, and possible Ptolemaic royal portraits of the period. The study will significantly enhance understanding of the repertoire of Ptolemaic portraiture types, illuminate aspects of royal ideology, and allow for an investigation of attributes and clothing, as well as mythological and religious representations. ■

> [Allard Pierson Museum](#)

*Ptolemaic queen (Cleopatra I?) in the guise of Isis, with Hathoric crown, ear of grain, royal fillet, corkscrew locks, necklace, and fringed mantle – APM inv. no. 8177-017.*



*Ptolemaic king of the Physcon-type (Ptolemy VIII?), with plumed and feathered Phrygian helmet, royal fillet, and Macedonian mantle – APM inv. no. 8177-278. Photo by Stephan van der Linden, courtesy of the Allard Pierson Museum.*



## Two exhibitions in the Royal Museum of Mariemont

— Arnaud Quertinmont, Curator of the Egyptian Dept.



### Gods, Genies, Demons of ancient Egypt

21 st May – 20 th November 2016

Sometimes familiar, sometimes frightening, often strange and complex, Egyptian deities have fascinated us ever since antiquity, yet no major exhibition has so far been dedicated to them.

This exhibition will try to answer the following questions: What is a god? What does the Egyptian word 'netjer' really mean? Why choose to sometimes represent the deities as a human, as an animal or as a hybrid? Great gods but also anonymous powers (which does not mean unknown), diffuse forces with vague features, unidentified entities, god as objects, personifications of concepts – there are many attempts at a metaphorical explanation of the universe and natural phenomena. Within this dynamic, what positions can genies and demons occupy? In this fascinating struggle between the organized Creation and Chaos, what roles do they play?

By setting off to meet Osiris, Anubis, Hathor, Sobek, and Isis, by walking into the world of myths, gods, genies and demons of Egypt, visitors will be invited to open themselves up to a different way of thinking. For example: are demons, with their repulsive and threatening appearance, really so malevolent? Are the monstrous genies present in scenes of maternity and childbirth there to protect or threaten the mother and child? Do not they simply fulfil the role that is expected of them? These entities are perhaps not what they seem at first glance...

This international exhibition will gather nearly 200 objects (**statues, reliefs, amulets, jewellery, sarcophagi ...**) from Belgian public institutions (Federal, from Flanders, Brussels, or Wallonia), but also foreign (Louvre Museum, Allard Pierson Museum, Museum of Picardie ...). These loans consolidate the cultural and scientific relations built by the Museum with partner institutions.

### From Stargate™ to comics. The Egyptian gods in geek culture (1975-2015)

21st May – 20th November 2016

Although many exhibitions have considered the reasons for the fascination that ancient Egypt exerts on the general public, they often stop their study in 1960 with the movie *Cleopatra* by Joseph L. Mankiewicz starring Elizabeth Taylor and Richard Burton. This exhibition proposes to address and further develop this fascination in recent years through cinema (*Stargate*, *The Mummy Returns...*) but also through comic strips and comics (*Thor*, *Batman*, *Mighty Isis* ...).



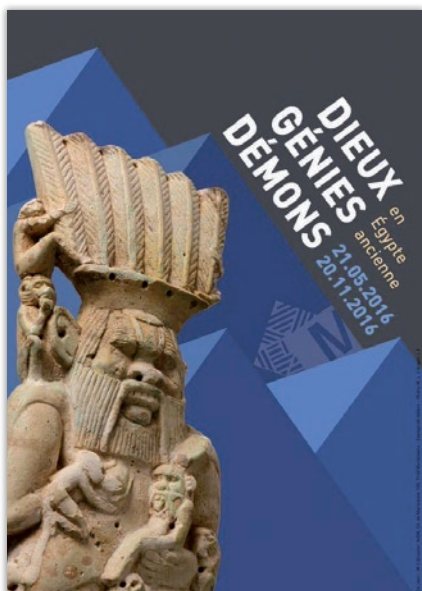
**Costumes and artefacts from movies and series** and copies of **comics** will be placed in dialogue with the gods and myths of Egypt, thus discerning fact from fiction. ■

**For these two simultaneous exhibitions, the Museum offers guided tours for groups (of more or less 20 people).**

**Fee:**  
- adults 100€ + 4€/person  
- seniors: 75€ + 2.50€/person.

**A visit lasts about an hour and a half.**

> More information: 064 27 37 84 or [sp@musee-mariemont.be](mailto:sp@musee-mariemont.be)



## Gifts for the Gods: Animal Mummies Revealed

### A UK touring exhibition

— Campbell Price, Curator of Egypt & Sudan, Manchester Museum

**M**anchester Museum's award-winning touring exhibition explores animal mummies, prepared in their millions as votive offerings to the gods, using cutting-edge scientific techniques and the perspective of British collectors and archaeologists.

*Gifts for the Gods* is an exhibition based on current research by the Ancient Egyptian Animal Bio Bank Project, based at the University of Manchester, drawing on data from UK and European museums. The exhibition opens with a recreation of the ancient Egyptian landscape which emphasises the lush green grassland near the River Nile, with taxidermy specimens showing what the animals would have looked like in life. It explores how images of animals – as beings between human and gods – could be used to communicate with the gods.

Visitors enter a 3D reconstruction of a subterranean animal catacomb, based on archives held by the Egypt Exploration Society, creating an immersive and atmospheric experience

with a dark, narrow room lined with pots containing votive animal mummies, centred on a focal point for worship.

One emerges into a drawing room, displaying romantic 19th Century paintings of how Egyptian animals were perceived by British Victorians. Travellers were intrigued by the animal mummies; among the main tourist attractions in Egypt during the 18th and early 19th centuries were the 'Tombs of the Birds', a catacomb at the site of Saqqara, subsequently lost and only re-identified in the 1960s.

Photographs, archive material and travel journals show how the animal mummies were excavated and selected by archaeologists and museum staff, including how they were collected and distributed as curios and souvenirs.

A final section of the exhibition reveals the study of animal mummies using modern science, highlighting the importance of the University of Manchester's research in this area. Using wrapped and unwrapped



*Mummy of a jackal, Oriental Museum, Durham (Courtesy, Durham University Museums).*

animal mummies from a variety of UK collections, the exhibition explores the use of imaging (photography, radiography, CT, light microscopy) to understand the mummies, presenting the – often surprising – results through interactive displays.

The exhibition opened at Manchester Museum (October 2015-April 2016), where it won the 'CityLife Best Exhibition 2016' award. It will travel to Kelvingrove Art Gallery and Museum, Glasgow (May-September 2016) and World Museum, Liverpool (October 2016-February 2017). ■

Find out more:

- > [@EgyptMcr #AnimalMummies](#)
- > [Manchester Museum](#)
- > [Ancient Egyptian Animal Bio Bank](#)

*Entrance to the exhibition at Manchester Museum (Courtesy, Manchester Museum).*



## Ta-Bast: The temple singer of Aarhus

— *Vinnie Nørskov, associate professor and museum director, Museum of Ancient Art and Archaeology, Aarhus University*

In 1951 the study collection of classical and near eastern art at Aarhus University, today the Museum of Ancient Art and Archaeology, received a large donation from the manufacturer Ivan Lystager. It was a coffin with mummy that had been discovered in an antiquities shop in Copenhagen in the 1940s.

The coffin and the mummy board are made of wood and painted on the outer surface. The hieroglyphs reveal the name of the woman as Ta-Bast and that she was a temple singer in the temple of Amon. The style of the paintings places it in a group of coffins belonging to the 21st dynasty (1077-943 BC) found in Thebes. The date has been confirmed by C14 dating of both the remains of the mummy and the coffin. The mummy has been disturbed since antiquity, since the linen wrappings over the breast have been opened and the bones moved around. X-rays were made

shortly after the mummy came to the museum showing these disturbances. There are only few remains of the skin, mostly along the lower legs and feet. In the 1980s most of her bones were taken out except the head and feet) and investigated at the Institute for Medical Studies at Aarhus University. The study showed that the woman was quite old when she died (between 40 and 60 years), about 160-165 cm high, with nearly no teeth and severe damage to her bone structure suggesting that she had an accident as a young woman which made her partly invalid or at least bent over for the rest of her life. Remains of bladder stones showed that she suffered from a chronic cystolithiasis.

After the investigation of the bones, they were put on display in the display of medical history at the Steno Museum at Aarhus University. In 2011 the bones were returned to the Museum of Ancient Art and Archaeology and we

now face the question of what to do with the bones: should we reconstruct the situation as before the 1980s investigations? Or try to place the bones as they were when the woman was mummified? Or leave them as they are now, making them visible for the visitors and thus enabling us to tell the story of her illness and condition?

These questions have led to the desire to rethink our Egyptian exhibition. We are presently applying for funds to be able to conserve both the coffin and the mummy and renew the display, while discussing the questions raised with our visitors in the process. We are very lucky that Aarhus University has granted funds to enable Rogerio Paulo Ferreira de Sousa from Coimbra University, director of the large research project 'Gate of the Priests', to come to Aarhus as a guest professor in October 2016. ■

> [www.antikmuseet.au.dk](http://www.antikmuseet.au.dk)

*A look into the coffin with the remains of the mummy. Copyright: Niels Hannestad, Museum of Ancient Art and Archaeology, Aarhus University.*



*The lid of the coffin. Copyright: Niels Hannestad, Museum of Ancient Art and Archaeology, Aarhus University.*



*The bones from the mummy are still exhibited in the showcase from the Steno Museum, raising the question of how to unite them with the rest of the bones and the linen in the coffin. Copyright: Hanne Teglhus, Steno Museet, Aarhus University.*



## New Light on Ancient Faces

### Undergraduate Students at Johns Hopkins University Study Roman Egyptian Mummy Portraits

— Sanchita Balachandran, *The Johns Hopkins Archaeological Museum*

**E**leven first-year college students spent the fall of 2015 examining two Roman Egyptian mummy portraits on loan to the Johns Hopkins Archaeological Museum from the Eton College Myers Collection in Windsor, UK. As participants in a course on the technical study of archaeological objects led by Sanchita Balachandran, the museum's curator/conservator, the students utilized non-destructive imaging and analytical techniques to generate data for the "Ancient Panel Paintings: Examination, Analysis and Research" (APPEAR)

Project. Developed by Marie Svoboda of the J. Paul Getty Museum, the APPEAR database facilitates the sharing of technical research on these portraits between scholars in institutions across the globe, with the hope that a materials-based approach to these objects may provide new insights into their production and use. The students learned the historical and archaeological contexts for mummy portraits in concert with techniques that literally let them see the paintings through different lenses. Stereomicroscopy, x-radiography, multispectral imaging (MSI), reflectance transformation imaging (RTI) and x-ray fluorescence (XRF) were used to investigate the artists who had left their marks on these paintings.

X-rays showed that the portraits' lead white-based gray backgrounds and garments were rather generic and created with minimal brushwork, possibly by apprentices. Using RTI to see surface textures, the personality of the master painter became visible in the bravura brushstrokes of ECM 2149. By contrast, ECM 2150's painter made sculptural use of a spatula-like tool to model the sides of the face. The subtlety of paint mixtures emerged using MSI. In ultraviolet light induced luminescence, madder lake appears as a red undertone in the nose, lips and behind the eyelids of ECM 2149. In visible induced infrared luminescence, Egyptian blue's distinctive sparkle proved that it was mixed with lead white to create the gray background of ECM 2149. Curiously, the painters of ECM 2150 did not use Egyptian blue for their gray background, but chose indigo instead. The most useful results came from combining techniques; when x-rays revealed a ghostly lost gold wreath that once adorned the hair of ECM 2150, stereomicroscopy helped us discover gold flecks in that area, and XRF analyses confirmed the presence of elemental gold.

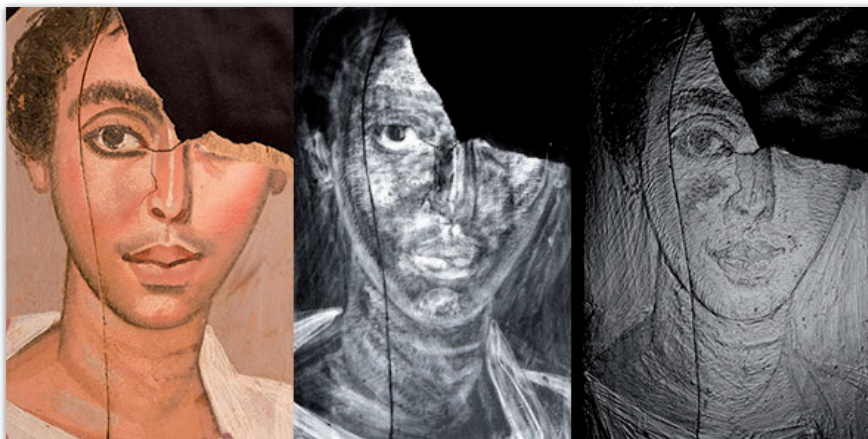
*ECM 2149, Portrait of a Man, 2<sup>nd</sup> century CE, Eton College Myers Collection.*

*The portrait in normal light, ultraviolet light luminescence, and visible infrared luminescence. Image courtesy of The Provost of Fellows of Eton College and the Johns Hopkins Archaeological Museum.*



*ECM 2150, Portrait of a Young Man, 2<sup>nd</sup> century CE, Eton College Myers Collection.*

*The portrait in normal light, as an x-ray, and as seen using reflectance transformation imaging. Image courtesy of The Provost of Fellows of Eton College and the Johns Hopkins Archaeological Museum.*



Students shared their discoveries in blog-posts on the museum's website, a resource that has had over 3,000 page views. This project was supported by the Dean's Office of the Krieger School of Arts and Sciences, Johns Hopkins University. ■

> [Johns Hopkins Archaeological Museum](#)