

Editorial

— Tine Bagh

The 3rd International Tutankhamun conference 10-12 May 2017 was attended by the Chair and Secretary of CIPEG, as well as by other Board members and from the wider membership of CIPEG. The current plan is to open part of the Grand Egyptian Museum (GEM) in 2018 with the finds from the tomb of Tutankhamun. Andreas Krupa, Professor for Wood Conservation at the Cologne Institute of Conservation Sciences presented the results of the ICOM CIPEG investigation of the outermost funerary shrine and the ensuing recommendations. The Director of the GEM, Tarek Tawfik, revealed some of the newly restored objects from the tomb of Tutankhamun that have not previously been on display. Much more

on the Tutankhamun/GEM topic should be made known in the near future.

The ICOM annual meeting and its General Assembly will take place during 7-9 June 2017 in Paris, France. CIPEG will of course be represented there. Every third year the ICOM General Conference convenes, as last year in Milan, combined with the annual meeting of CIPEG and other ICOM committees. The 25th ICOM General

Conference will take place in Kyoto, Japan 1-7 September 2019 so please note the dates and plan accordingly as CIPEG's annual meeting will also be part of this (cf. also the paper by K. Tazawa here). ■

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Participants at the 3rd International Tutankhamun conference outside the Ministry of Antiquities, Cairo.



CIPEG Annual Meeting Chicago, 6-8 September 2017

We are looking forward to this year's annual CIPEG meeting that will be hosted by the Oriental Institute, University of Chicago. The theme will be 'the role of Curators in Museum Research and Exhibits: Tradition, Change, and Looking to the Future'. Many museums and collections face the restructuring of organizational processes within their collections and museums. The scholarly background of curators seems to be becoming less important and many curators are expected to take over tasks other than traditional collections management and exhibition planning. The increasing importance of social media has led to more and more demands for regular blog entries or tweets to communicate with this audience. These and other

topics will be addressed around our theme of the curator's role. As it is the CIPEG tradition, there will also be an Open Forum for papers related to general museum work in Egyptian and Sudan Archaeological collections. The first Call for papers went out in April and the deadline for the receipt of abstracts is 1 July 2017. On 8 September, a lunch will be hosted by the Oriental Institute/CIPEG, followed by a tour of the Jaharis Galleries of Greek, Roman and Byzantine Art, and an opportunity to see the new Renaissance galleries of The Art Institute of Chicago. On 9 September an excursion is planned to Milwaukee. ■

> [See more here](#)



The Oriental Institute Museum, Chicago (top), Milwaukee exhibition (below).

Egyptian Collections in Eastern Japan For CIPEG Meeting in Japan in 2019

— Keiko Tazawa, Curator at The Ancient Orient Museum, Tokyo

I am honoured to introduce Egyptian collections in Japan. Firstly it should be pointed out that Egyptian collections in Japan have been established through two methods: donations from overseas institutions and private collections. This is a major difference from the situation in Europe and the United States, whose Egyptian collections have a much greater proportion of material deriving from their own national excavations.

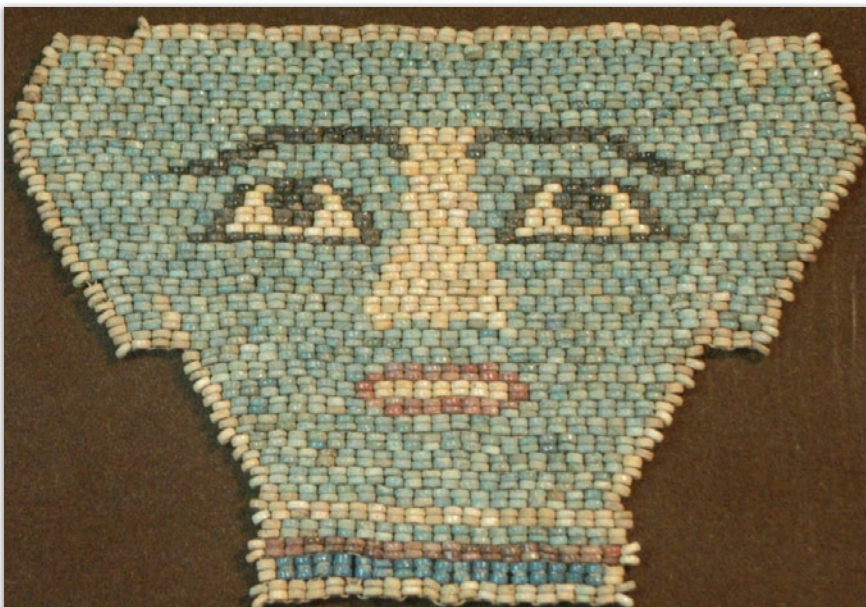
The total volume of collections is relatively small compared with that of Europe and the United States. Nevertheless, we have held some Egyptian exhibitions comprising only material from Japanese collections. It is therefore appropriate to provide information on the Egyptian collections in Japan to Egyptologists elsewhere in the world. It is also strongly believed that it must contribute to the progress of Egyptology itself. I would like to start by presenting the collections of eastern Japan (mainly Tokyo and its suburbs), hopefully followed by those of western Japan in the next issue.

The mummy and cartonnage mummy-case of Pasherienptah (22nd Dynasty) is housed in Tokyo National Museum. This was donated in 1904 by Gaston Maspero, Director of the Antiquities Service in Egypt. Another mummy and a coffin (first half of the 1st millennium BC) are located in the University Museum, University of Tokyo. The owner is Penhenutjeuu and these pieces were gifts from the French consulate in Japan in 1888.

The Ancient Orient Museum, Tokyo is an example of a compilation of private collections. It focuses on the area stretching from North Africa and West Asia to Central Asia, prior to the Islamic Period. The Egyptian collection is very small, but includes interesting material. The stele of Padikhons is a bilingual piece with both demotic and hieroglyphic texts. It is possible that our shabti of a man named Psemtek is one of the examples bearing that name that were unearthed by Howard Vyse at Giza. The Egyptian holdings of the Middle Eastern Culture Center

in Japan are also made up of several private collections. On the other hand, Tokai University holds the collection of the late Japanese Egyptologist Hachisi Suzuki. The Egyptian objects possessed by Bridgestone Museum of Art, Hirayama Ikuo Silk Road Museum, Matsuoka Museum of Art, and Toyama Memorial Museum are based on their founders' private collections. The Ancient Egyptian Museum, Shibuya, Tokyo contains only the Egyptian objects which have been acquired so far by its founder, T. Kikugawa. We have more Egyptian collections in eastern Japan which are omitted here through limitations of space. I hope that many of the readers of this article will be interested in these museums and collections. ■

Mummy bead mask at The Ancient Orient Museum, Tokyo (AOM 2520).



Stele of Padikhons at The Ancient Orient Museum, Tokyo (AOM 224).



Craft through Ages

Combining tangible and intangible cultural heritage at Mallawi Museum, Egypt

— Heba Abd Elsalam, Middle Tennessee State University, History Department

After the reopening of Mallawi Museum in August 2016 it was necessary to establish a public outreach programme to inform the local population about the value of their heritage to encourage better preservation. Heba Abdelsalam, a PhD candidate at Middle Tennessee State University conducted a community engagement project funded by Middle Tennessee State University and under the supervision of Ilham Salah, the Director of Museum Sector of the Ministry of Antiquities. Heba created a team called 'Heritage Transporters' that worked on this project and collaborated with the Mallawi Museum. The project took approximately two weeks, starting from the middle of November and running until December.

The objective of the project was to create a model for preserving tangible and intangible cultural heritage in Egypt, by finding the best way to connect Egyptians with their heritage by using western tools created to

protect cultural heritage, and to produce new techniques to reach Egyptian audiences.

This project used craft production to help the local community understand the link between themselves and the ancient Egyptians by combining tangible and intangible cultural heritage. In order to fulfill these roles, Beni Hasan, the site of Eleventh and Twelfth Dynasty tombs, and Tuna el-Gebel, a Greco-Roman site, also with tombs, were the foci of our on-site field trips. The monuments of Beni Hasan and Tuna el-Gebel both include scenes showing traditional crafts production. For example, pottery and basket making are skills that have been passed down from the ancient Egyptians, as well as the making of textiles and jewellery. At the sites the program linked history, math, archaeology, science, and art using story tellers, living history, puppet shows, and booklets. The participants also visited pottery and textile workplaces to show them

modern Egyptian methods of crafting.

Craft workshops took place in the Mallawi Museum and focused on ancient Egyptian craft making. The programme focused on children from ages 11 to 13, with approximately eight schools participating. The children learned how to create pottery, textiles, jewellery and baskets. The workshops lasted ten days, when the children also learned about the history and importance of the crafts. Other topics were covered using storytellers and addressing living history, including the topics of women and food in ancient Egypt, as well as archaeological excavations. At the end of the workshops an exhibition showcased the students' work. ■

Participants making pottery.



Children want to enter the museum.



Living History Workshop.



The new Egyptian galleries in Rijksmuseum van Oudheden, Leiden

— Lara Weiss, Curator collection Egypt

The new permanent Egyptian galleries in Leiden opened in November 2016 after a reinstallation prompted by a need to remove asbestos from the spaces in question. Instead of a single long chronological tour presenting the history of Egyptian culture as completely as possible, using replicas where necessary, new choices were made in the new galleries. Thus the emphasis is placed on original Egyptian art works and on Egyptian culture as manifest in the Leiden collection.

A museum collection is always the result of its particular history and as such a document of its host's – in our case Dutch – national heritage. Therefore, after an introductory room on the history of Egypt from the Neolithic to the 11th century AD, and an introduction to Egyptian religion, three thematic galleries show off the key strengths of the Leiden collection. A gallery on the Egyptian afterlife displays Leiden's coffins, mummies, and papyri with special attention to the respectful display of human remains. Thus, only fully wrapped and complete mummies are being displayed, placed out of immediate sight and in a respectful atmosphere. Visitor curiosity and educational objectives are hopefully satisfied by two high-tech mummy scans (one human and one animal), where virtual autopsies can be performed on large touch screens. To our big surprise our large crocodile mummy has turned out not only to actually be made up of two juveniles – which we already knew after a scan in the 1990s – but also to hide 47 baby crocodiles! A fine example of how we can still reveal Egyptian secrets. Another gallery focuses on sculpture from Saqqara and Abydos, for example, our masterpieces the monumental statues of Maya and Merit.

All objects are presented in an aesthetic display to be admired by the visitors. Chris Pype and his team did a fantastic job by creating a most impressive light design. All texts were updated according to the latest Egyptological state of knowledge and aim to avoid any type of value statement. In the final room of the Egyptian exhibition, the early history of Egyptology and the Leiden museum itself are covered. Although Leiden was late in starting its own excavations in Egypt, during the early years following the foundation of

Rijksmuseum van **O**udheden

the museum in 1818, the museum was held to be a prestige project for the Netherlands, which had just become a kingdom. King Willem I thus personally let the funds flow, so the museum could acquire large collections from the art trade, including the collections of Lescluze (1826), Cimba (1827) and d'Anastasi (1828). Visitors can thus now see when and how the Leiden collection was formed and understand the relevance of ancient Egypt to their own culture. ■

An introduction to Egyptian history and culture in Leiden. Every topic is represented by a masterpiece with additional narrative depth provided in a second showcase.



Display of coffins in the new gallery on the Egyptian Afterlife in Leiden.



Missione Egitto 1903-1920

L'avventura archeologica M.A.I. raccontata

— *Beppe Moiso, Museo Egizio Turin*



The appointment of Ernesto Schiaparelli as Director of the Museo Egizio in Turin in 1894 marked a turning point in the history of the museum, leading in just a few years to an extraordinary augmentation of its collection. Although regarded as one of the most important Egyptian museums worldwide, certain historical periods were poorly documented in its collection. This is why, in 1901, Schiaparelli undertook a major purchase campaign in Egypt. This was followed by twelve excavation campaigns at eleven sites in Upper and Lower Egypt.

The present exhibition is intended to introduce the public to this important period of research (1903-1920). Various aspects of the preparation and execution of the missions' archaeological investigations are illustrated, drawing on much archival material. The story begins with a presentation of Turin during these years, centered on its industrial growth and technological innovations.

After a section devoted to Italian archaeology in the Mediterranean, the exhibition retraces the sequence of events leading up to the Italian mission's excavation campaigns. Thanks to financial support from H.M. Vittorio Emanuele III, and to Schiaparelli's friendship with Gaston Maspero, the Italian mission was able to begin investigations in 1903 in the Valley of the Queens, and at Giza, Hermopolis and Heliopolis. Their camp, which always stood near the excavation site, was set up with conical military tents provided by the Italian Army. The Italian investigators took photographs and made sketches and plans, thereby preserving invaluable information for the present study of the

artifacts. The twenty years of research, from Heliopolis to Aswan, were made possible by the participation of capable collaborators who, even in Schiaparelli's absence, were able to carry on the work and make important discoveries. Especially prominent among these collaborators were Francesco Ballerini, Virginio Rosa and Giovanni Marro.

The second part of the exhibition illustrates some of the more significant discoveries. The archaeological material is displayed side by side with

relevant photographic and archival documentation, allowing visitors to experience again the moment of discovery a century on. The exhibition is concluded by a series of period photographs showing the museum galleries, enriched by the abundant material from the excavations and inaugurated in the presence of H.M. Vittorio Emanuele III on 17 October 1924. ■

> [Museo Egizio](#)

View of the room of the valley of the Queens.



View of the room of the discovery of the Tomb of Kha and Merit.



Two Amenemhats: Portraits of one king from the Middle Kingdom

The State Pushkin Museum of Fine Arts, Moscow (Russia) 1.2 – 10.5, 2016

— *Olga Vassilieva, Curator of the Egyptian Collection, The Pushkin State Museum of Fine Arts, Moscow*

This small exhibition of only two objects was held to commemorate the 160th anniversary of the birth of Vladimir Golenishchev (1856–1947), the first professional Russian Egyptologist. His brilliant collection of Oriental antiquities became the first acquisition of the newly founded Moscow Museum of Fine Arts in 1911. While working at the Hermitage as keeper (1880–1916), Golenishchev studied there a statue of Amenemhat III, which he compared with a king's portrait from his own collection and with the famous sphinx heads from Tanis. In 1893, Golenishchev wrote an article where he demonstrated that all three representations belonged to the same pharaoh – Amenemhat III. To all intents and purposes, his article initiated the study of royal portraiture of the Middle Kingdom. Since that time the two statues of king Amenemhat III from Moscow Museum and the Hermitage have been connected with the name of Golenishchev.

In February 2016 these two royal portraits of the Twelfth Dynasty were displayed side by side for the first time at the exhibition in Moscow, visitors enjoying the bust of a sitting king from the Pushkin Museum and a well-preserved enthroned statue of Amenemhat III from the Hermitage Museum. The latter bears on the front surface of the throne a hieroglyphic inscription with the king's titles and names - Nimaatre Amenemhat.

Following the tradition going back to the Old Kingdom, the king is shown with an athletic physique, with bulging muscles to emphasize his divine nature. Both the Moscow and the Hermitage statues show the characteristic physiognomic traits of Amenemhat III: widely spaced narrow eyes with large

upper eyelids, a straight nose with an even bridge, a protruding chin and large ears. At the same time, a juvenile face of the Hermitage statue with a youthful fullness around the mouth points to the king in his earlier years. On the contrary, the torso from the Pushkin Museum depicts a mature person and probably dates from the middle period of the Amenemhat's reign. Nevertheless, there is no means to verify such an assumption. The facial features of the Moscow portrait include protruding

cheekbones, sunken cheeks, and tightly pinched lips. Broken lines predominate, creating the impression of a segmentary chiseled relief. Both of the outstanding representations of Amenemhat III are marked by a profound mixture of idealization and psychological depth.

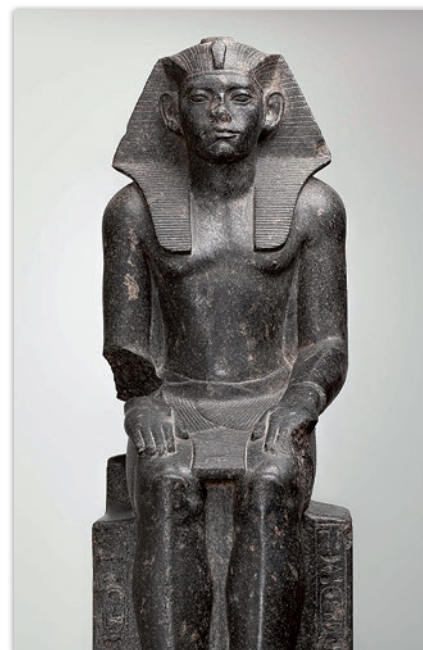
In May 2016 the two Amenemhats were moved to the temporary exhibition at the Hermitage Museum, but since September 2016 they have been separated again. ■



Moscow - Statue of Amenemhat III
© State Pushkin Museum of Fine Arts



Hermitage - Statue of Amenemhat III
© State Hermitage Museum



The Artifact Lab

Conservation on view at the Penn Museum

— Molly Gleeson, Project Conservator, University of Pennsylvania Museum of Archaeology and Anthropology

In 2012 *In the Artifact Lab: Conserving Egyptian Mummies* opened at the Penn Museum, bringing conservation into full public view every day. Part conservation lab, part gallery, this new location provided space for the department to work on Egyptian mummies, coffins, and other funerary materials in the collection. Since the lab opened, the conservators have documented, x-rayed, conserved, and researched almost all of the human and animal mummies in the Egyptian collection.

The human mummies in the Penn Museum's collections range in date from the Predynastic to the Roman period. Some were acquired from excavations, others were donated, and all have been in the museum's collection for nearly 100 years or more. While many of the mummies have been exhibited, others in the collection have never been on public view before. The first step in the conservation treatment process

was extensive documentation and condition assessment, which included digital x-ray radiographs. Conservators collaborated with other Penn Museum specialists, including the curators of the Egyptian Section and the museum's physical anthropologist, to interpret and clarify observations.

Conservation treatment on the mummies focused on cleaning and stabilizing their linen wrappings, cartonnage, and coffins. Conservators aimed for minimal intervention in their treatments on the mummies, but adding materials was necessary for stabilization, including Japanese tissue paper, select adhesives, and nylon bobbinet fabric. Conservation treatment of the animal mummies proceeded similarly. Collaboration with the museum's zooarchaeologist allowed for a greater understanding of the types of animals found within the wrappings.

The Artifact Lab is open every day (except Mondays when the museum is closed) and visitors can drop in anytime to watch conservators at work, to see projects in progress, and to view completed objects on exhibit. Twice a day, conservators open windows in the lab to explain their work and answer questions. This public interaction provides a behind-the-scenes glimpse for visitors and showcases one aspect of the very active work at the museum which is often not reflected in the galleries. Egyptian mummies are no longer the primary focus in the Artifact Lab, but there are still mummies and Egyptian materials being worked on, in addition to artifacts from other parts of the world. ■

> For more information on current projects, follow the [Artifact Lab's blog](#)

A visitor speaks with a conservator in the Artifact Lab during an open window session. A Roman Period mummified child (E16234) is in the display case in the foreground. Courtesy of Penn Museum.



Artifact Lab conservator Molly Gleeson uses nylon bobbinet to secure the wrappings on a mummified man named Nespekashuti (E883A). Courtesy of Penn Museum.

