

Editorial

— Report by Emily Teeter

The annual meeting of the CIPEG met at the Oriental Institute, University of Chicago, from 5–8 September. Forty-two participants representing thirteen different countries gathered in Breasted Hall for papers addressing the conference theme “The Role of Curators in Museum Research and Exhibits: Tradition, Change, and Looking to the Future.” CIPEG, which meets in a different city each year, had not met in the United States for seven years. The opening day started off with welcome remarks from Oriental Institute Director Chris Woods, the Consul-General of Egypt, Mohamed Abu el-Dahab, and Gabriele Pieke, the Chair of CIPEG. The meeting began with reports from the institutions followed by a panel discussion on “The Role of Curators in Museums and Research.” Over the next days, twenty-six papers were delivered. The new CIPEG Journal was presented and it was agreed to hold the next CIPEG Annual Meeting 2018 in the Egypt Centre, Swansea University, September

4th – 7th (see below). Among the social events were a reception in the museum galleries, a visit to the Field Museum, a reception at the residence of the Egyptian Consul-General, and a post-conference excursion to Milwaukee to visit the Milwaukee Public Museum

and the Milwaukee Art Museum. The committee wants to thank the many OI volunteers who assisted in the conference events. ■

> cipeg.icom.museum

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Conference participants from Egypt, France, Germany, Denmark, Switzerland, Czech Republic, Netherlands, Japan, Russia, Australia, USA, England, Wales and Scotland. (Photo: K. Bryce Lowry)



CIPEG Annual Meeting Swansea, 4-7 September 2018

The CIPEG Annual Meeting 2018 will be hosted by the Egypt Centre, Swansea University, September 4th–7th. The topic is ‘Beating Barriers! Overcoming Obstacles to Achievement’. Barriers come in all shapes and sizes, and not just the physical ones. Museums may have barriers to research, barriers to resources, barriers to influencing decision makers, barriers to networking, barriers to a diverse workforce, barriers to audience development, etc. We want

to know what your main barriers are and, ideally, how you have overcome them. As always the meeting is also open for other museum related topics. The First Call for papers will be sent out in the beginning of 2018. ■

> [Centre, Swansea University](#)



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CIPEG Journal launched at the Annual Meeting in Chicago

— Caroline M. Rocheleau

At the General Assembly held during its Annual Meeting in Chicago, CIPEG launched the *CIPEG Journal: Ancient Egyptian & Sudanese Collections and Museums*. The *CIPEG Journal* serves as a platform for the dissemination of information regarding the study, preservation, and presentation of such collections, monuments and sites worldwide. Hosted by the Universitäts-Bibliothek Heidelberg, this open access journal promotes communication and collaboration among museums, museum professionals and other scholars involved in ancient Egyptian and Sudanese collections around the world.

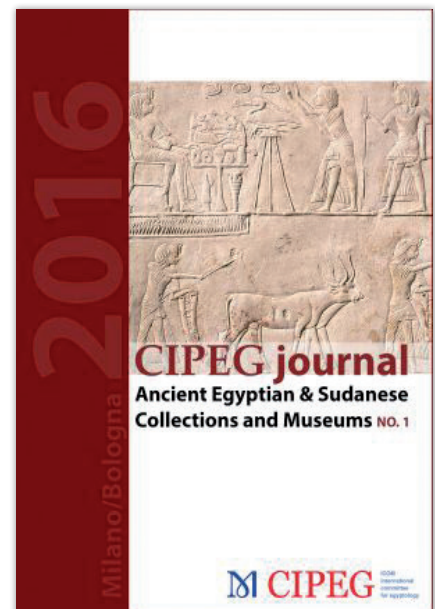
The Editorial Committee has been hard at work since late autumn 2016, reviewing contributions, designing the journal, and collaborating with Heidelberg to create the website to host it. Our goal was to have a minimum of five articles published online in time for the 2017 Annual Meeting. Thanks to everyone's dedication and efforts, the first issue of the *CIPEG Journal* was launched with the required minimum of articles! The papers featured in *CIPEG Journal No. 1* (2017) were either presented in 2016 at the CIPEG Annual

Meeting in Milan or the subsequent workshop in Bologna, or are other contributions of interest to scholars interested in Egyptian and Sudanese collections and museums.

We are currently working on the remaining contributions submitted to the *CIPEG Journal No. 1* (we will continue to publish on a rolling schedule once the initial five articles are uploaded) and hope this will be completed by the end of the year. To read the articles currently available in *CIPEG Journal No. 1* (2017), [please visit this page](#). Bookmark the link so you can return to read forthcoming uploads!

The Editorial Committee would like to invite participants at the Chicago Annual Meeting and other scholars who have recently conducted collections research or general museum work to submit for consideration contributions to *CIPEG Journal No. 2*. Contributor guidelines are available on the CIPEG Journal website (link above) and all articles and enquiries should be sent to cipegjournal@gmail.com. ■

I would like to thank Aidan Dodson, Denise Doxey and Emily Teeter for their time and effort with this first issue of the Journal as well as the Board of CIPEG for their feedback on the design aspect of the entire project. Thanks also go to Coralie Gradel for additional French language editing, and to Anna Voellner, Katrin Bemman and Bettina Müller, who made things happen in Heidelberg.



CIPEG journal Ancient Egyptian & Sudanese Collections and Museums



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CIPEG Journal: Ancient Egyptian & Sudanese Collections and Museums

OPEN JOURNAL SYSTEMS

Adventures in Egypt: Mrs Goodison & Friends Exhibition at The Atkinson, Southport, until 10 March 2018

— Tom Hardwick

The Egyptian collection at Southport, a British seaside resort near Liverpool, consists of around 1,000 objects from the collection of Anne Goodison (1845-1906), wife of a long-suffering civil engineer. The Goodisons visited Egypt during 1886-7 and 1890-1, and the 130th anniversary of their first trip to Egypt seemed a good excuse to display Anne's objects in the context of the travellers and collectors who helped create British Egyptology!^[1]

Object annotations show how Anne acquired them: purchases from dealers, gifts from excavators, and in person at sites. *Adventures in Egypt* combines Anne's objects with loans from UK and US collections to illustrate the ambiance that helped form her collection.

Anne was well connected. She knew the art critic John Ruskin, and corresponded with the American Egyptologist Charles Edwin Wilbour. Brooklyn Museum's Wilbour Library generously lent her letters, one mentioning "a ring I acquired at Thebes naming King Nubti"^[2]. Ring and letter are together again after 126 years, one of many reunions in the exhibition.

One unalluring fragment has a fascinating label: "Brought by Petrie from Faiyoum part of great figure mentioned by Herodotus." It comes from the colossal statues of Amenemhat III at Biahmu, excavated in 1888-9. Petrie gave most of the fragments to the Ashmolean, but doled out lesser pieces to friends and supporters. Loans from the Petrie

and Manchester Museums show Anne's relationship with Amelia Edwards and the Egypt Exploration Fund.

British artist G. F. Watts also visited Egypt in 1887. While Anne "could never face Mr Ruskin again if I were to go in a Cook boat", Watts proudly took one of these classic river steamers. His enigmatic *Sphinx* guards a display of hotel memorabilia.^[3]

Elsewhere, Hatshepsut's minister Senenmut^[1] sits near Lord Cromer, Queen Victoria's proconsul in Egypt, and Lord Kitchener, *Sirdar* of the Egyptian army – all powerful servants of powerful queens. A nationalist cartoon^[4] shows that the Egypt Mrs Goodison loved visiting may not have appreciated her quite as much as she hoped... ■

> [Adventures in Egypt](#)

1. General gallery view; in foreground, quartzite block statue of Senenmut (British Museum loan); in background, portraits of Lords Cromer and Kitchener (National Portrait Gallery loans).



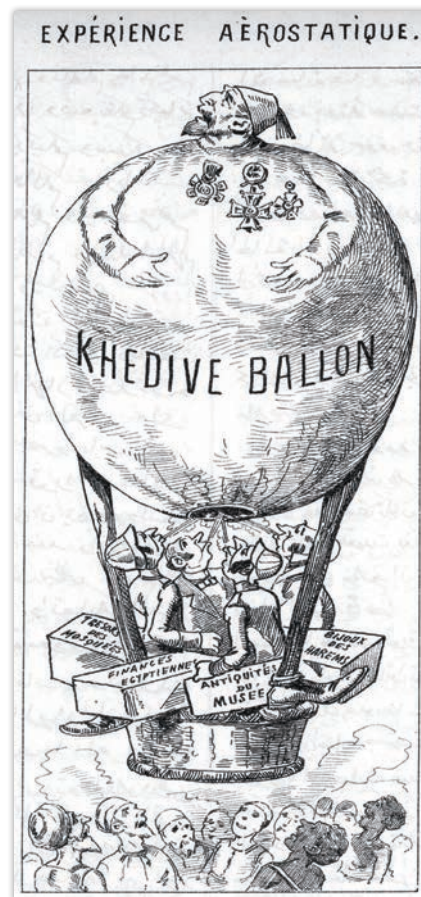
2. Copper alloy ring with the God Seth on the bezel. New Kingdom (The Atkinson, Goodison collection).



3. G. F. Watts, *The Sphinx* (1887). Oil on canvas (Watts Gallery – Artists' Village loan).



4. James Sanua, *Expérience Aerostatique* (Le Journal d'Abou Naddara, 1889, n°10).



Egypt: The extraordinary discovery of Pharaoh Amenhotep II

MUDEC - Milan Museum of Cultures, 13 September 2017 – 7 January 2018

— Christian Orsenigo (Università degli Studi di Milano)

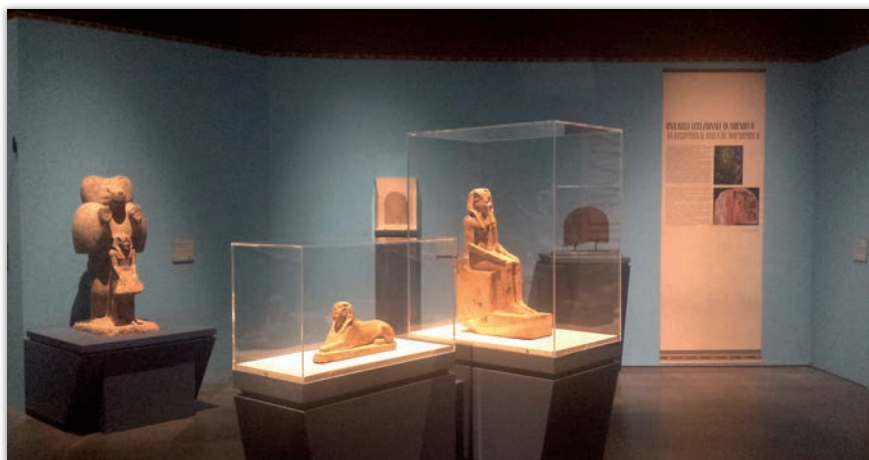
This exhibition is devoted to the life and achievements of Amenhotep II, the history of his family and the highlights of society of his time, through the display of some 260 artefacts on loan from the Egyptian Museum in Cairo, the Rijksmuseum van Oudheden in Leiden, the Kunsthistorisches Museum in Vienna, the National Archaeological Museum in Florence, and the Castello Sforzesco Museum, as well the University of Milan which has loaned the original excavation records from discovery of the pharaoh's tomb. Some other important loans from private collections are also included, among which a remarkable stela showing Amenhotep II offering to Amun-Re, on public display for the first time, and which represents one of the masterpieces of the show.

The exhibition sets out to introduce the public to a double 'rediscovery': that of the historical figure of Pharaoh Amenhotep II, often unfairly overshadowed by the fame of his powerful father Thutmose III, and the archaeological 'rediscovery' of the excavation of the tomb of Amenhotep II in the Valley of the Kings. The Egyptological archives of the State University (Università degli Studi di Milano) - among the richest in the world - preserve extremely important documentation from the excavation of the tomb of Amenhotep II (KV 35), discovered by the archaeologist Victor Loret in 1898. These invaluable archival materials - unknown until some fifteen years ago - are presented in a "theatrical" setting which offers visitors the opportunity to re-live the excitement of discovery. The reconstruction starts with photographic documentation provided by the Theban Mapping Project: a 1:1 scale rendering of the pillared hall of the tomb and the two annexed rooms in which Loret

discovered reburied mummies of pharaohs and important persons, among them the grandmother and very possibly the mother of Tutankhamun.

The exhibition is divided into 4 thematic sections: *The days of the Pharaoh*; *Life in high society*; *From death to life*; and - the core of the exhibition: *An extraordinary discovery*: the tomb of Amenhotep II, which displays also some of the masterpieces from the king's funerary equipment. In addition, an important contribution has been made by the multimedia and scenographic installations in the exhibition rooms,

Sculptures of Amenhotep II.



1:1 scale rendering of the tomb of Amenhotep II (KV35).



conceived by the architect Cesare Mari. The exhibition, sponsored by the Milan City Council Department of Culture and by 24 ORE Cultura – Gruppo 24 ORE, which is also the producer, is curated by Patrizia Piacentini (Chair of Egyptology at the State University of Milan) and the present writer, with the coordination of Massimiliana Pozzi Battaglia (SCA-Società Cooperativa Archeologica). ■

> Catalogue of the exhibition:
P. Piacentini, C. Orsenigo eds, *Egitto: La straordinaria scoperta del faraone Amenofi II*, Milano: 24 ORE Cultura, 2017 (ISBN: 978-88-6648-378-6).

Pharaoh. The Face of Power.

Ny Carlsberg Glyptotek, 12.10.2017 - 25.02.2018

— Tine Bagh



The exhibition 'Pharaoh. The Face of Power' at the Ny Carlsberg Glyptotek in Copenhagen highlights the dominant role of the Egyptian pharaoh during the period of the Middle Kingdom, c. 2000-1700 BC. 'The face of power' refers in particular to the powerful lined faces of three-dimensional representations of Sesostris III and Amenemhat III.

From its introduction area, it is possible to proceed to side rooms with a 'reconstruction' of a small part of the Hawara 'Labyrinth' of Amenemhat III. Here the visitor meets the crowned Sobek: in 2010 it was revealed that a limestone crown with tall feathers and horns in the Glyptotek and a bust of Sobek in the Museum of Fine Arts, Boston (MFA), belong together.

The long exhibition room is divided into four interconnected main areas: Pharaoh and his queens; the officials; life and death under Pharaoh. The pharaohs are introduced by a papyrus manuscript of the 'Instruction of Merikare' on loan from the ToRS Institute, the University of Copenhagen. The fabulous

The Glyptotek's iconic 'Black Head of a King', Amenemhat III wearing the white crown (left), welcomes the visitors in the company of a counterpart on loan from the Metropolitan Museum of Art in New York.

(Photo: Tine Bagh)



sphinx of gneiss of Sesostris III from the Metropolitan Museum of Art in New York (MMA) is joined by a large quartzite head of the same king from the National Museum of Denmark, and by a painted cast from the Royal Cast Collection in Copenhagen of the front of one of Amenemhat III's "mane sphinxes" now in the Egyptian Museum in Cairo. In contrast is the large head of a smiling Sesostris I from the Medelhavsmuseet in Stockholm. Pharaoh's queens are represented by a fine quartzite head of a small sphinx from the MFA, together with the Glyptotek's smaller rather battered head.

Pharaoh's officials appear as various personalities on stelae and as sculptures, ranging from the statue of the distinguished seated Royal Seal-Bearer Gebu to the simpler small wooden figure of the bald baker Kemen. Two combined showcases contain faience figurines, so-called magic knives and a magic rod, a so-called paddle doll, and another footless figure of a woman, plus necklaces with amulets, scarabs and a kohl container. Except for a roaring faience hippo, all are loans from the National Museum, the MFA and the MMA.

Two coffins belonging to Nekhetkawi. Steps have been built at the furthest end to facilitate the viewing of the interiors. Large photos of close-ups and details are intended to bring the visitor closer to 'Pharaoh and his people.'

(Photo: Ana Cecilia Gonzalez)



The last part of the exhibition displays coffins, tomb models, pottery and canopic jars. At the very end is a room with a reconstruction of the rock-cut tomb of the nomarch Djehutyhotep at el-Bersha in Middle Egypt, with its famous representation of the transport of a colossal statue. This was kindly supplied by the Leuven Dayr al-Barshā Project.

A children's trail exists with a corresponding booklet containing activities. Four listening points are for children as well as adults, with texts read aloud in Ancient Egyptian, Arabic, Danish and English, to give a feeling of Pharaonic speeches.

The exhibition is supported by: Augustinus Fonden, Dronning Margrethes og Prins Henriks Fond, Kirsten og Freddy Johansens Fond, Knud Højgaards Fond, B&O Play. *Educational Presentation supported by:* The Carlsberg Bequest – in honour of Brewer J.C. Jacobsen. ■

Catalogue:

Pharaoh. The Face of Power, published by Ny Carlsberg Glyptotek 2017.

The crowned Sobek.

Both fragments were found by Flinders Petrie in 1911, but at that time their join was not noticed.

A short video in the exhibition tells the story of the discovery in 2010.

(Photo: Ana Cecilia Gonzalez)



From the Nile to the Adriatic Sea

The Egyptian Collection at the Civico Museo di Storia ed Arte of Trieste

— Susanna Moser, Civico Museo di Storia ed Arte

The Civico Museo di Storia ed Arte in Trieste hosts the city's archaeological collections, ranging from local Prehistoric and Roman artefacts to Greek marbles and vases; from Cypriot and Mayan pottery to Numismatics. The Egyptian collection is one of the most popular parts of the museum, and includes some 1,500 objects from the Palaeolithic to the Islamic Period.

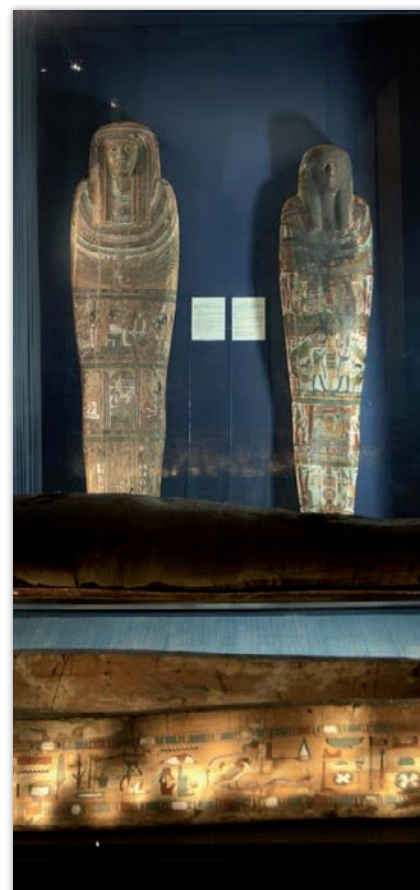
Rather than being the result of archaeological excavations, or of the donation of a single private collection, it has been formed - almost literally - piece by piece since 1873 through donations or sales of single objects by citizens of Trieste who had travelled to Egypt or had spent time living and working there. The aim of such people, as stated in a letter accompanying a wooden Wepawet statuette of the 25th-26th Dynasty, was to "do something for the city of Trieste", by making of the Museum a prestigious institution. This almost continuous flow of objects lasted until 2001, when the face of a Late Period wooden coffin was the last Egyptian object to enter the collection.

The most outstanding items are, of course, the wooden coffins and the red granite sarcophagus of the king's scribe, fan-bearer to the right of the king, treasurer of the lord of the Two Lands Sutynakhte, who lived during the 19th Dynasty. The sarcophagus arrived in Trieste on a British ship which was in need repairs; the captain having insufficient money, he left the sarcophagus as a guarantee but never came back to redeem it. Thus, after about a hundred years, it was donated to the Museum. A 26th dynasty white sandstone coffin of the lady Isetrestjy, daughter of the shipowner Psamtek and of the lady Khedebesiretbinet, is now unfortunately empty. A wooden 21st Dynasty coffin that originally belonged to the priest of Khonsu Padiamun was then usurped by the priest of Amun Panefernefer and now contains a female mummy. There also are the mummy, cartonnage case and wooden coffin of the incense-bearer of the temple of Amun Pasenenhor (22nd Dynasty), and the coffin of an anonymous priestess of the late 21st Dynasty containing a male mummified body dating to the 4th century BC. All these mummies, as well as the

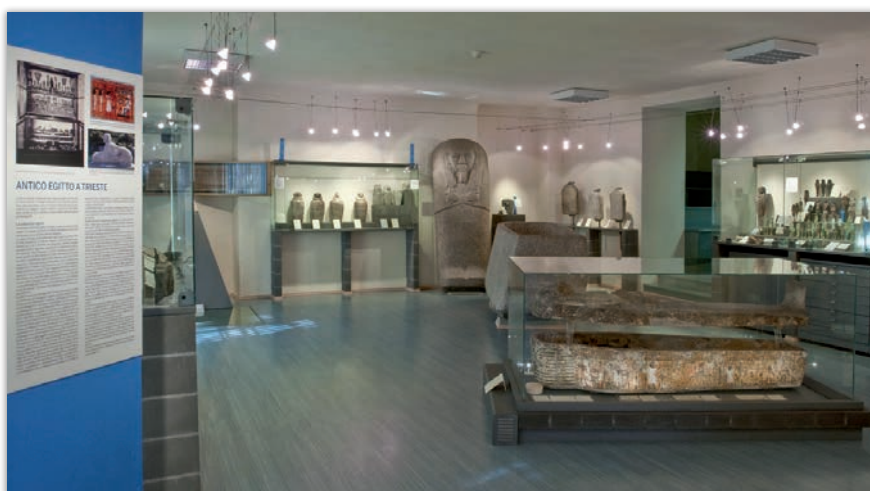
animal ones, underwent CT scans in 2004, thanks to which the faces of Pasenenhor and of the female mummy have been digitally reconstructed.

Other noteworthy objects include: a portion of a Book of the Dead papyrus of the 18th Dynasty (part of pBoulaq 21), a Saite alabaster canopic set, a Ptolemaic cartonnage winged scarab, and a Roman mummy mask. After the Egyptian rooms were redesigned in 2000, 90% of the collection is now on display for the public to enjoy. ■

The funerary ensemble of the priest Pasenenhor in its new display.



View of the main Egyptian room, dedicated to the memory of Dr. Claudia Dolzani.



The Artefacts of Excavation web-resource

— Alice Stevenson, UCL

The 'Artefacts of Excavation' began in 2014 as an attempt to analyse the legacy of British fieldwork in Egypt and at the same time provide tools to allow museums and non-specialists to begin to make sense of it. To this end an online resource, hosted by the University of Oxford's Griffith Institute has been built.

It is now clear that through the process of partage between the Egyptian Antiquities Service and British excavators, at least 325 institutions, in 27 countries across 5 continents acquired finds from British work. Given the sheer scale, it has not been our aim to trace individual artefacts. Rather, the focus has been on digitizing and organizing thousands of archival documents relating to distribution from the archives of the Petrie Museum of Egyptian Archaeology at UCL and the Egypt Exploration Society. Through the hard work of Emma Libonati, with the assistance of Massimiliano Pinerello, Amanda Ford Spora and Alix Roberston,

these documents are now accessible on the website.

The website's structure allows for numerous points of entry. Specific sites can be searched, with links to each field season conducted there, as well as links to museums that are believed to have received finds. Alternatively, it is possible to identify particular institutions in order to see which field-seasons are thought to be represented there. Where information is available, PDF lists of objects are given. If museums are willing to share their own documentation we would be happy to make it accessible in this way.

The team welcomes feedback in order to improve the information provided. For instance, confusion can occur when institutional names or affiliations have changed. The organization of the archival documents reflects this; documents are linked by the original name provided. This is essential when only a city name is given, such as

'Philadelphia', a case in which there were several institutions receiving finds.

We are also welcoming additions to the 'object marks' section, which holds images of numbers, letters or other information written on artefacts linking them to an excavation or context. If colleagues are able to share examples from their collections this could become a useful comparanda for collections management and documentation efforts in the future.

A final initiative that is being undertaken is the translation of keys parts of the website into Arabic. Heba Abd el-Gawad is responsible for this aspect and it is hoped that this will provide some transparency on the paths taken by Egypt's cultural heritage after leaving the country. ■

> [See more here](#)

