

Editorial

— *Tine Bagh*

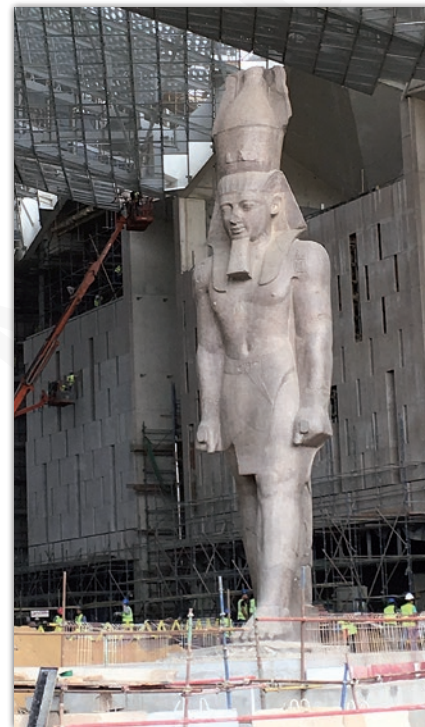
The 4th International Tutankhamun conference 5-7 May 2018 was once again attended by the chair and secretary of CIPEG, as well as by some members and board members of CIPEG. On the final day we visited the building site of the Grand Egyptian Museum (GEM) and its conservation labs. The colossal statue of Rameses II from Memphis, which for many years resided outside the Central Railway Station in Cairo, has now been erected at its final position in the GEM. The plan is to open part of the museum by the first quarter of 2019 with the finds from the tomb of Tutankhamun.

Following the TAA conference a workshop was held in Cairo in collaboration between CIPEG, the Ministry of Antiquities and the Egypt Exploration Society (see the paper by Mohamed Gamal Rashed in this issue).

Every third year the ICOM General Conference convenes in different countries around the world and the annual meeting of CIPEG takes place in connection with this. The next will take place in Kyoto, Japan 1-7 September 2019 (see also the paper by Keiko Tazawa here). ■

> cipeg.icom.museum

> [Facebook](#)



CIPEG Annual Meeting Swansea, 4-7 September 2018

We are looking forward to this year's annual CIPEG meeting which will be hosted by the Egypt Centre at Swansea University.

The theme will be "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, and barriers to audience development. The key to breaking down such barriers is, of course, discussing how they have been overcome in some institutions, and how others may learn from such experiences. As in the CIPEG tradition, there will also be an Open Forum for papers related to general museum

work on Egyptian and Sudanese archaeological collections.

On 4 September the Egypt Centre hosts a Night at the Museum experience with an opportunity to see the collection and the museum's younger volunteers in action. Visits to various museums and heritage sites are included in the programme such as Swansea Museum, the Waterfront National Museum Wales, Oystermouth Castle and a visit

to Gower for a cream tea hosted by InEPWW (Interpreting Egypt's Past in Wales and the World, a Swansea University Research Group).

On 8 September, there will be an opportunity to visit St Fagan's, the National Museum of History and Cyfarthfa Castle, Merthyr. The first call for papers went out in March and the deadline for receipt of abstracts is 15 July 2018. ■



1st CIPEG Post-Conference Workshop

Cairo, 9th May, 2018

— Mohamed Gamal Rashed, Lecturer of Egyptology - Damietta University, Egypt

CIPEG meets annually in a different city to allow participants from all over the world contribute in the ongoing discussions in Egyptology and Egyptian collections. During the last meeting, at the Oriental Institute in Chicago in September 2017, I suggested that we should also hold a post-conference workshop in Cairo under the same theme as the preceding annual conference to give an opportunity for more Egyptian colleagues to attend, and contribute to the discussion. Even if they cannot come regularly to the CIPEG meetings, we may be able to bring the discussions to them for contribution and exchange; we now hope that will be a regular event every year. The 1st Post-Conference workshop was successfully organized in Cairo with the collaboration of the Ministry of Antiquities and the Egypt Exploration Society (EES), and was held at the British Council in Cairo, with the CIPEG annual Meeting 33 theme entitled *"The Role of Curators in Research and Exhibits"*.

The day started off with welcoming remarks from Essam Nagy, EES Fieldwork and Engagement Manager, Sabah Abdelrazik, the General Director of the Egyptian Museum, and Gabriele

Pieke, the Chair of CIPEG. The workshop began with two sessions, followed by a panel discussion on "The Role of Curators in Museums and Research." During the day, six talks were delivered, with a good combination of Egyptian and international speakers. Three Egyptian curators illustrated the roles of curators in Egypt, together with three CIPEG members who contributed to the sessions and the panel discussion. The event was very successful, with a significant attendance of 66, coming from a variety of backgrounds and interests, including museum professionals, university scholars, and experts from all over Egypt, in addition to some international colleagues. The diversity of the attendees enriched the discussions with numerous questions, comments and remarks on the talks and the roles of curators in Egypt. We were pleasantly surprised with their comments and questions during the sessions, the panel discussion, and the breaks, and their eagerness to attend the full day. The day was made possible also with the excellent volunteers in the organization team, Asmaa Abdelmonaem, Bassant Khaled, Mohamed Ibrahim, and Nazih Hosny, and I appreciate their efforts before and during the day.

The days after the workshop, I had many conversations with colleagues who told me they had a positive impression of the workshop, the topic, and the speakers, and all ended the conversation by asking about the date of the next CIPEG workshop in Egypt, while some of them were even welcoming to host the next workshop. Questions also extended to the roles of CIPEG, and how to join the committee and its upcoming events. ■

Poster from the workshop



Participants of the workshop



Egyptian Collections in Western Japan

For the ICOM/CIPEG Meeting in Japan in 2019 (2)

— Keiko Tazawa, Curator at the Ancient Orient Museum, Tokyo (Japan)

It is a great pleasure for me to introduce the Egyptian collections in Japan again. Here I present the main collections in Western Japan after my previous article in CIPEG e-News 7 on those of Eastern Japan.

The **Kyoto University Museum** houses about 1500 objects which were donated by W.M.F. Petrie in the early twentieth century through the Egypt Exploration Fund and the British School of Archaeology in Egypt. The collection consists of pottery, stone vessels, stelae, wooden coffins, beads ornaments, faience objects, metal objects, ivory objects and textiles. They are fully catalogued and an international symposium was held on the collection in 2016. This collection continues to attract academic attention.

The **MIHO MUSEUM** in Shiga holds a fine collection of Egyptian objects, some of which are well known to overseas scholars. Several pieces were exhibited in the Metropolitan Museum of Art in New York with objects from other regions. The collection itself

is rather small, nevertheless, each object gives us much Egyptological information.

In Nara, the **Tenri University Sankokan Museum** accommodates various types of objects such as stelae and statues made of stone, a wooden anthropoid coffin from the Ptolemaic Period and bronze statuettes. Also, glass beads and Coptic textiles are held. In all, it has around 360 objects, mainly datable from the New Kingdom to the Ptolemaic Period.

Okayama has three museums in which Egyptian antiquities are housed. The **Ohara Museum of Art** in Kurashiki and the **Nariwa Museum** in Takahashi hold an excellent collection donated by T. Kojima. Both museums include statues and statuettes, shabtis, stelae, reliefs, faience vessel and so on. The **Okayama Orient Museum** also has Egyptian objects, mainly bequeathed by R. Okazaki in 2005.

The collection of the **Shimonoseki City Art Museum** in Yamaguchi

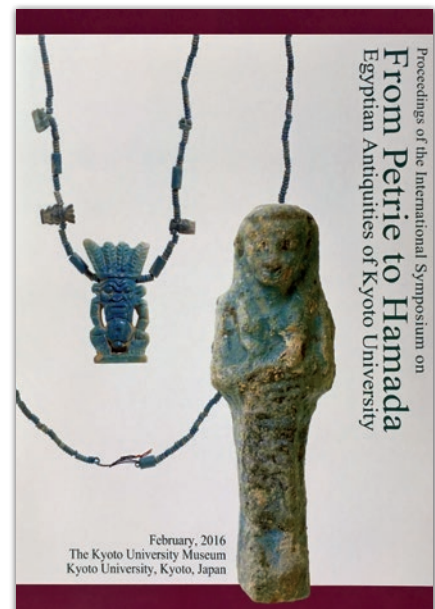
consists primarily of objects acquired in London by K. Takeuchi, the former vice president of the Yokohama Specie Bank, Ltd., during the early 20th century. The collection was later acquired by K. Kawamura of Shimonoseki, and then donated to this museum.

As concluding remarks, I should point out the unfortunate lack of comprehensive study into these Egyptian objects, although a few pieces have been investigated by Egyptologists. This is largely due to the fact that many of museums introduced here and in the previous issue have no Egyptological staff able to study these objects from a professional viewpoint. Under such circumstances, it is clearly necessary for us Japanese Egyptologists to cooperate with the institutions keeping the Egyptian objects in order to enhance understanding and appreciation of Egyptian collections, furthermore ancient Egyptian culture itself, in Japan. ■

MIHO Museum (© Kazuya Shimogama)



Poster, From Petrie to Hamada, Kyoto



Milano in Egitto. The excavations of Achille Vogliano in the Fayyum

Milano, Civico Museo Archeologico, May 17, 2017 – May 13, 2018

— Sabrina Ceruti, Egyptologist, consultant for the Civic Archaeological Museum, Egyptian Department

The exhibition 'Milano in Egitto. Gli scavi di Achille Vogliano nel Fayum' was recently on display at the Civico Museo Archeologico in Milan, presenting the results of the Milanese archaeological excavations in Egypt directed in the 1930s by Achille Vogliano, papyrologist, archaeologist, and Professor at the University of Milan. It was supported by both the Civico Museo and the University. Vogliano worked in the Fayyum, at the Graeco-Roman sites of Tebtynis and Medinet Mâdi, from 1935 until 1940, when Italy's entry into World War II forced him to stop his activities. Despite the fact that his work was relatively short in duration, Vogliano obtained, through the *partage* system, a considerable amount of archaeological items and papyri, for the Museum and for the University, respectively.

The exhibition followed the chronological sequence of Vogliano's excavations. The first part was dedicated to his Tebtynis campaign (1934), where – hosted by the Italian

Archaeological Mission in Egypt – he excavated the inhabited area and the crocodile necropolis, bringing to light objects of daily use and some crocodile mummies. With the famous discovery of the 'Cantina dei papiri' he unearthed hundreds of texts, mostly in Greek: some documentary papyri from that find are on display as a generous loan of the Centro di Papirologia Achille Vogliano of the Milan University.

The second part of the exhibition featured Vogliano's excavations at Medinet Madi (1935-40), where he discovered the temple of the goddess Renenutet and Sobek, originally built during the Middle Kingdom and considerably enlarged during the Graeco-Roman period. Monumental finds and votive objects dating from the Middle Kingdom to the Byzantine period highlight the long history of the site and the sanctuary, and also the modes of interaction between Greeks and Egyptians in Graeco-Roman Egypt. The excavation material was complemented by a few objects of

types not represented by the finds, but typical of Graeco-Roman Egypt, which was the main historical period on focus in the exhibition.

The exhibition benefited greatly from the collaboration with the Centro di Papirologia Achille Vogliano/University of Milan (which is currently digging Tebtynis), and with the Archaeological Mission to Medinet Mâdi/University of Pisa, for updated plans and photos of the sites, and two short videos; to the Civic Archaeological Library of Milan we owe the document and photos from the Vogliano Archive, which accompany the exhibition. ■

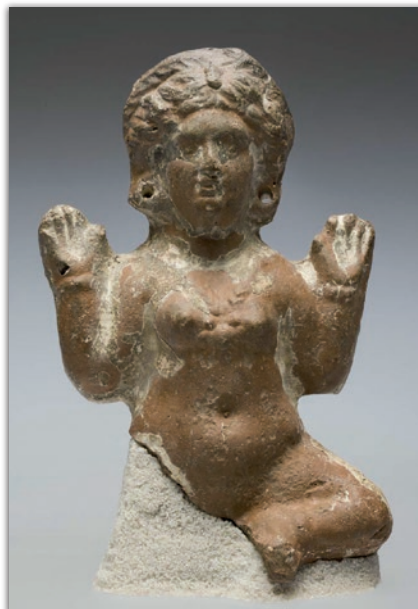
> **Milano in Egitto. Gli scavi di Achille Vogliano nel Fayum**, Milano: Nomos Edizioni, 2017, 14,90 €, ISBN 978-88-98249-3

> [Museum Website](#)

Head of a Ptolemy as a Sphinx (from Medinet Madi, 2nd c. BC)



Beneficent female demon, terracotta (from Tebtynis, 2nd c. AD)



A view of the exhibition room: some showcases with the Tebtynis material



The Forgotten Papyrus

A research project of the Kunsthistorisches Museum in Vienna and exhibition, May 8th – September 16th, 2018

— Regina Hölzl, Director of the Egyptian and Near Eastern Collection, Kunsthistorisches Museum Vienna

In 2013, the collection's animal mummies were studied and analysed; this included the so-called 'ibis clay cones' that functioned as coffins for many ibis mummies. The Egyptian and Near Eastern Collection holds 29 'ibis clay cones', all of which entered the collection during the nineteenth century. One of the clay cones (inv.no. ÄS 5174) contained not only the expected ibis mummy, but also a small packet, which turned out to be a still unrolled papyrus scroll wrapped in two pieces of fabric.

The outer layers of the papyrus scroll had broken away, and revealed hieratic characters that dated the papyrus to the late New Kingdom (c. 1100 BC). The scroll's inner linen wrapping was in good condition, but the outer piece of linen was badly creased and damaged, and bore a sketched depiction.

In the spring of 2014, we began to unroll the scroll. In order to make the papyrus fibres flexible and supple again, they were carefully moistened in a humidity chamber made of Plexiglas. Two pieces of absorbent paper soaked in water/ethanol provided the necessary humidity. Slowly the scroll was then unrolled, regenerated with a cellulose derivative on a vacuum table, and delicately smoothed out. The unrolled papyrus (including various fragments) is 250 centimetres long, and bears hieratic writing on both sides.



The text was deciphered by Prof. Dr. Robert Demarée of the University of Leiden, and seems to be an account or notebook belonging to a scribe named Thutmose, who lived in the late Ramesside Period (reign of Ramesses XI) and who is mentioned in a number of contemporary documents.

Animal mummies are mainly documented for the Late Period or later; this was confirmed by a 14C-analysis of the linen wrappings of the ibis mummy from the clay cone ÄS 5174, and the two pieces of linen in which the scroll was wrapped. This dates the outer linen wrapping with the sketch to the same period as the animal mummy (c. 380-300 BC). The inner linen wrapping is, however, only a little younger than the papyrus scroll and presumably dates from the 21st or early 22nd Dynasty.



The forgotten papyrus shortly after its discovery and unrolling the scroll

Both papyrus and inner linen wrapping are therefore some 700 years older than the ibis mummy and the outer linen wrapping. This may be an indication that the packet was placed in the ibis cone in antiquity, with the papyrus scroll possibly functioning as a symbolic offering for the god Thoth, god of scribes, regardless of its content. However, in the absence of any other examples of written documents being added to an animal mummy during its original deposition, we cannot exclude the possibility that the scroll was inserted into the cone in the 19th century. Subsequent research will therefore concentrate on the search for comparable examples and/or evidence. ■

> [Exhibition Website](#)



The forgotten papyrus (ÄS 10321), recto above, verso below

Queens of Egypt

10 April – 4 November 2018

— Michel Guay, Egyptologist and Scientific Advisor

Until November, Pointe-à-Callière, Montréal Archaeology and History Complex, in collaboration with Museo Egizio of Turin (Italy), hosts *Queens of Egypt*, a unique exhibition, focusing on women of power during Egypt's New Kingdom.

In pharaonic Egypt, the queen – especially the Great Royal Wife – always played an important political and religious role within the state apparatus. This is particularly true during the New Kingdom, covering the 18th through the 20th Dynasties. Some of those women are famous today: Ahmose-Nefertari, Hatshepsut, Tiye, Nefertiti, Nefertari, to name only a few.

The 350 objects presented are organized around six main themes, relevant to the life and death of the pharaohs' consorts: the Queen at the Temple; at the Palace; and at the Harem; the craftsmen of the queens' tombs (the village of Deir el-Medina); and their after-life and the Valley of the Queens. From one section to the other, the visitor may glimpse of the wealth and of the refinement which characterizes this

period of Egyptian history. In the "temple section", monumental statues of Sekhmet, the lioness-headed goddess of war and protection, exemplify the presence and action of women in the sphere of the gods. Elsewhere, one comes in presence with seven feminine figures of power and learns that women could divorce, be deified or even become a pharaoh. Some were involved in conspiracies, as recounted in the precious *Harem Conspiracy* papyri.

Objects of beauty and daily life, such as jewellery, perfume vases and music instruments, get the attention. Through their style, forms, material, or usages, these artifacts bring us into the presence of women and men who lived thousands of years ago, in a world that is still so familiar to us today.

Other objects come from the tombs of the workers of Deir el-Medina, who were responsible for the construction of the tombs in the Valley of the Queens: funerary stelae, personal statues, shabtis, scribe's palettes and papyri, even tools used in the preparation of the pharaoh's tomb.

Visitors will also learn about the after-life, this important aspect of ancient Egyptian civilization, with mummies, papyri from the *Book of Dead* and tools of mummification. The marvellous tomb of Nefertari, Ramses II's favourite spouse and as such, concludes the visit in a very touching evocation of the Queen's funerary chamber.

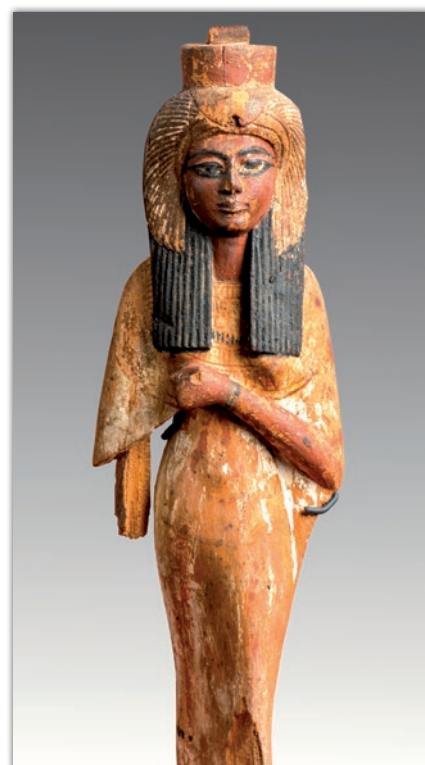
For this project, a special partnership with *Ubisoft Montréal* was developed to offer an immersive experience through immense projections evocating Ancient Egypt. As if you were there! ■

> *Queens of Egypt Catalogue*, \$14.95, ISBN: 979-1-02040-443-5

> [Exhibition Website](#)

Figurine of Ahmose-Nefertari. Polychrome wood, 38 x 11.5 x 3.5 cm. Deir el-Medina, New Kingdom. Museo Egizio, Turin, C. 1389. Photo credit: Museo Egizio, Turin

Statues of the goddess Sekhmet seated, holding an ankh in her left hand Granodiorite. Thebes, New Kingdom, 18th Dynasty, reign of Amenhotep III (1390–1353 BCE). Museo Egizio, Turin (from left to right), C. 254, C. 250, C. 251. Photo credit: Caroline Thibault



Research, Conservation and New Collaborations: developing an international travelling exhibition about Ancient Egypt

— Christian Bayer, Roemer- und Pelizaeus-Museum / Neil Curtis, University of Aberdeen Museums

In 2017, the Lokschuppen exhibition centre in Rosenheim, Germany, displayed the exhibition 'PHARAO – Leben im Alten Ägypten'. Including more than 300 original items and a series of spectacular architectural models in an area of about 1,600 m², the show was one of the largest exhibitions concerning ancient Egypt in Germany and attracted almost 180,000 visitors. A slightly modified version of the Rosenheim exhibition opened at the Royal British Columbia Museum in Victoria, British Columbia, Canada in May 2018 as 'Egypt: the Time of Pharaohs', with plans for further venues in coming years. This is the first time that an exhibition originated at Rosenheim has been developed to create a travelling show.

The items on display have been borrowed from some of Europe's most important collections, including many that have not been on public display for many decades. Most come from the Roemer- und Pelizaeus-Museum, Hildesheim and the University of

Aberdeen Museums, with additional material from the Ägyptisches Museum Berlin und Papyrussammlung and the Gustav-Lübcke-Museum, Hamm. Exhibition and touring logistics are provided by MuseumsPartner GmbH of Innsbruck. Among the almost 150 items on loan from Aberdeen is the complete Middle Kingdom coffin of an official named Nakht, from tomb 47 at Beni Hassan and hitherto almost unknown to Egyptology, a well-preserved statue of an Old Kingdom official named Rahotep, and an intact, elaborately wrapped mummy of a lady called Takheru from the Late Period.

With many objects never hitherto displayed – or not been on display for many years – extensive research and conservation work was necessary. Claudia Schindler, a conservator in Hildesheim, worked in Aberdeen for a month on some stone objects alongside the University of Aberdeen's conservators. Other items also required further intensive treatment, notably the Middle Kingdom coffin of Nakht. The

mummy of Takheru was CT-scanned to gain information on her elaborate mummification technique and physical condition. A high-resolution CT scan carried out in Heidelberg allowed to create a hologram of the mummy, the first of its kind in a museum's context.

The work leading to this touring exhibition has been the outcome of increasingly close collaboration among several institutions and experts. As well as enabling many thousands of people to see these collections, there have been other significant benefits, including the development of a close research partnership between Aberdeen and Hildesheim. By going beyond the normal processes of museum loans, this collaboration is therefore resulting in new insights and an exhibition that is both stunning and thoughtful for the benefit of experts and interested visitors alike. ■

*Preparing for the exhibition,
conservator Claudia Schindler cleans a relief
in the University of Aberdeen's conservation laboratory*



*Gallery at the "Egypt" exhibition in Victoria,
Canada*

