

## Editorial

— Report by Carolyn Graves-Brown, Curator, The Egypt Centre, Museum of Egyptian Antiquities, Swansea University

**S**wansea University was proud to host the 2018 CIPEG Annual meeting with over 55 guests from nine different countries. The theme was 'Beating Barriers' and we aimed to be as inclusive as possible and to discuss and hopefully find solutions to barriers, something we all have. Barriers included those which are political, physical, emotional or intellectual. We explored ways to beat many barriers, but unfortunately, a major barrier, that of visa problems for our Egyptian colleagues, was not fully successful. However, we did use Skype to enable the presentation to go ahead and took the opportunity to link up with colleagues

in other disciplines who have similar visa issues with the UK government. 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).

The meeting began with reports from institutions. 28 papers were presented, including those of Abdelrahman Othman who enthusiastically explained his programme 'My Museum in Your Classroom' and Katharina Zinn who described her work with Higher Education students and a little-known

Egyptological collection in South Wales. At a 'speed-problem-solving session' all guests had the opportunity to share and help solve problems. A big thank you to those museums who hosted us. The council-run Swansea Museum, Cyarthfa Castle, the National Museum of Wales' Maritime Museum and St Fagans open-air museum. A special thank you to The Right Worshipful, The Lord Mayor of the City and County of Swansea, Councillor David Phillips who showed us round the Swansea Council Chambers. ■

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## 25<sup>th</sup> ICOM General Conference in Kyoto, Japan

1-7 September 2019 including the CIPEG Annual Meeting

**E**very three years the international museum community meets at the ICOM General Conference to discuss cultural issues and museum

related questions on a large scale. The official topic for the 25th ICOM General Conference in Kyoto is "Museums as Cultural Hubs: the Future of Tradition"



and CIPEG is happy to participate in this international forum and to have the opportunity to meet museum professionals from different fields on this occasion. Kyoto plans to receive some 3,000 participants from around the world and we look forward to having the CIPEG meeting as part of this. More details and the First Call for papers will be sent out shortly. See the [general preliminary programme](#).

Keiko Tazawa, Curator at The Ancient Orient Museum, Tokyo has written about [Egyptian Collections in Eastern Japan](#) and in [Western Japan](#). ■

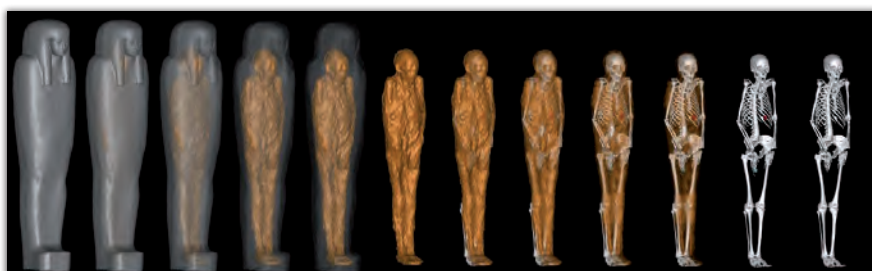
## Egypt in Rio: the National Museum lives

— Antonio Brancaglion, Curator of the Egyptian Collection and Lecturer in Egyptian Archaeology at the National Museum, Federal University of Rio de Janeiro, Head of the Egyptology Laboratory

**F**ollowing the tragedy that devastated the National Museum in Rio, it is still too early to determine the exact amount that has been lost. The museum's Egyptology team is working alongside colleagues from several other disciplines to recover any artefacts that might have survived the fire. We will also continue our research in order to expand our knowledge of the Egyptian collection.

The Egyptian collection in Rio was the largest in Latin America, with more than 700 artefacts. An Italian merchant named Fiengo brought the core of the collection to Rio, where it was purchased by the then emperor Pedro I in 1826. Pedro II, last emperor of Brazil, travelled to Egypt in 1871 and 1876, and brought more artefacts back to the country. Alongside royal and private shabtis, Third Intermediate Period coffins, and human and animal mummies, the collection included a large group of Middle Kingdom and New Kingdom stelae. The stelae of Raia and Haunefer are unique: they date from the 19th dynasty and provide evidence from Egypt of Semitic titles found in the Bible and in cuneiform tablets from Mari. The 19th dynasty painted limestone statue of a young woman wearing an ointment cone on her head is equally unique. Representations of such cones are otherwise known almost exclusively from wall paintings and reliefs.

*Tomographic CT scans of Sha-Amun-Em-Su.*



*The National Museum in Rio before the fire.*

The 23rd dynasty sealed wooden coffin of the singer of Amun Sha-Amun-em-su was a favourite with visitors. Kenneth Kitchen believes that Sha-Amun-em-su was the person who adopted Mersut-Amun, daughter of prince Osorkon B, according to inscriptions on her coffin in Cairo. Although Sha-Amun-em-su's coffin remained sealed, CT scan images revealed details about her health, as well as unusual features of mummification such as a protection for her throat.

It is true that what was once the largest Egyptian collection in Latin America will never be the same. However, decades of research, which included the production of 3D imagery of several artefacts, will now allow us not only to publicise what we have learnt from these objects, but also to physically reproduce them. The results of more recent research will be published in due course, and presented at the SEMNA conference of Egyptology at the National Museum from 26 to 30 November 2018.

Egyptology at the National Museum continues. Building from the efforts of individuals such as Alberto Childe (curator in the beginning of the 20th century), Kitchen and others, we will continue to work in order to make Egyptological research possible in the National Museum. The aim now is to reconstruct the museum from what has survived, and to share the knowledge produced over years of research on the Egyptian collection. ■

> [Pictures and information of some objects](#)

*Coffin of Sha-Amun-Em-Su, 23<sup>rd</sup> Dynasty.*



## Sohag National Museum

### A Mirror reflecting Egyptian tangible and intangible Heritage

— Elham Salah Eldin Mohamed, Head of the Museums Sector at the Egyptian Ministry of Antiquities

In 1989 the Governor of Sohag issued a decree for building a regional museum in Sohag and assigned about 56,000 m<sup>2</sup> of land near the Nile for the purpose. The Sohag National Museum was finally inaugurated by the Egyptian President Abdel Fatah al-Sisi on 13 August 2018. Regional museums in Egypt are a significant type of museums that present the local history of the Egyptian governorates; they are shaped by evolving community values and philosophical ideas of Egyptian history and reflect various messages. Since 2015 the Museum Sector has set up a special plan to activate the absent role of the Egyptian museums especially the regional museums through community engagement and outreach programs. Museums are important centres of information and knowledge; for the public,



*Sohag National Museum seen from the Nile.*

museums have been defined as cultural institutions for education and enjoyment.

Museums are all about stories. Objects tell the stories of lives that reflect not only material culture but also social beliefs, customs, and traditions. In case of Sohag National Museum's display, it was designed to identify such stories

where the focal object in every hall tells a story. The focal objects mark key periods of the area's history and draw links between past, present, and future. For example, the use of the statue of the 18<sup>th</sup> dynasty king Thutmose III as one of the major focal objects in the first gallery reflects a story of war, kingship, and power. Another example is a New Kingdom naos of a man and his wife that tells the story of social stability and family ties in ancient Egypt. The New Kingdom funeral stela of an official called Amenemhet indicates his powerful desire to reunite with his family in the afterlife and lists all the offerings and food that tells the story of a belief in a second life. The Old Kingdom double statue for the Overseer of Workers on the Land from Abydos tells the story of Sohag governorate and its importance in ancient times. The fifth gallery has a collection of textiles from various eras including Pharaonic times and the Ottoman Empire. It tells the story of Sohag as one of Egypt's oldest cities, famous for its textile industry. The collection of the ground floor such as coffins, canopic jars, offering tables, and ushabtis represent Ancient Egyptian beliefs in the afterlife. Sohag National Museum is a Museum with a new approach of display that tells the story of one of the Upper Egyptian governorates. ■

*Statue of Thutmose III, one of the Sohag National Museum focal objects.*



*Canopic jars and ushabtis in the Sohag National Museum.*

## Reimagining Bolton's Egypt

— Ian Trumble (Archaeologist MA) - Collections Access Officer,

Archaeology, Egyptology and World Cultures, Bolton Library & Museum Services

**B**olton, North West England, is home to one of the most significant collections of Egyptology in the UK. Barely changed since the 1980s its displays were in dire need of investment; the restrictive cases only able to accommodate around 500 of the 12,000 strong collection. In 2016, it began the largest redevelopment since its opening in 1947. Grants of £3.8 million from Bolton Council and £200,000 from the Wolfson Foundation went to renovating the building and reorganising the museum – creating a new Bolton's Egypt gallery with space for over 2000 objects.

Divided across 5 new galleries, the first explores Egyptomania in Bolton and beyond. A Roman-period gilt cartonnage mask draws visitors through the doors, just as explorers were drawn to Egypt 200 years ago. Lord Leverhulme's faience-bead smoking cap, mummy brown paint and ironic 1920s 'Rameses' condoms challenge the treatment of Ancient Egyptian culture. Egypt's design influence is expressed

through 1950s textile patterns, complimenting Rihanna's Nefertiti on Vogue's front cover. The second recreates Queen's Park, home of Bolton's first museum – The Chadwick – now an oversized interactive doll's house for children (and adults!) complete with grass and tree. In the third and largest space visitors are immersed in Ancient Egypt as they journey through five towering glass archways that naturally divide the gallery into sections. Striking colourful illustrations interpret themes exploring the Predynastic and daily life in Pharaonic Egypt. Mass chronological displays of pottery, shabtis and jewellery appear suspended above as visitors discover predynastic stone tools, painted Amarna plasterwork, Ptolemaic papyri, and Roman fishing nets.

Next, atmospheric lighting sets the tone for what is to come. This room explores beliefs and preparation for the afterlife; taking the journey through mummification with natron to burial in colourful cartonnage mummy cases. From animal mummies and scarabs, to

tomb models and Osiris figurines, up-close windows highlight key object groups, and light-sensitive textiles form a large wall display. A short corridor leads visitors into the final room - a full-scale 3D facsimile of the burial chamber of Thutmose III. Though devoid of objects, Bolton's much-loved male mummy, now claimed by some to be a son of Ramesses II, takes the spot of Thutmose.

Opened in October 2018 by Egyptologist Prof Joann Fletcher and Dr Margaret Mountford, Chair of the Egypt Exploration Society, Bolton's Egypt had over 10,000 visitors on its opening day and is expected to far exceed 100,000 by the end of the year. ■



*The Making of a Museum: the 'Chadwick Room'.*



*Prof Joann Fletcher and Dr Margaret Mountford discuss Bolton's male mummy in the facsimile tomb of Thutmose III.*



## Gods of Egypt

Leiden, National Museum of Antiquities, October 12, 2018 – March 31, 2019

— Maarten Raven, Curator of the Egyptian Department, National Museum of Antiquities Leiden

This winter exhibition in the Leiden Museum focuses on the principles of Egyptian religion and the Ancient Egyptian world view, rather than on individual gods. As such, it serves as a compendium to a previous exhibition on Egyptian magic (2010) – quite appropriate, since in Egypt religion and magic could not very well be distinguished.

Altogether, there are about 500 objects on display, many of which come from the collections of the Leiden Museum, while others are on loan from the British Museum, the Louvre, the Museo Egizio Turin, the Kunsthistorisches Museum Vienna, the Roemer- und Pelizaeus-Museum Hildesheim, the Museum August Kestner Hannover, the Allard Pierson Museum Amsterdam, and a number of private collections. Exhibits range from a massive ram sphinx from London to an exquisite Osiris Canopus from the Dutch Royal House collections, and from beautifully painted papyri and coffins to horrific plastic action figures made in Taiwan.

*Horemheb and the god Horus,*  
Kunsthistorisches Museum, Vienna



© KMH-Museumsverband



*Adoration of Khepri and Re, papyrus of Kenna, Leiden.*

© National Museum of Antiquities, Leiden

The exhibition starts with an introduction to the various contrasting creation myths of religious centres such as Heliopolis, Memphis, Hermopolis, and Aswan. This section features the famous Shabaka stone from London with its account of the creation of the universe by Ptah, and a recently acquired relief from Leiden showing the god Khnum at his potter's wheel.

The storyline then proceeds with an

*The sky goddess Nut,*  
coffin of Peftjauneith, Leiden



© National Museum of Antiquities, Leiden

impression of the celestial realm of sky goddesses, sun, moon, and stars, and includes some of the best painted coffins depicting the goddess Nut. The next section is devoted to earth, where the supernatural world was represented by the Pharaoh and by the innumerable deities residing in Egypt's temples. Special attention is given to the daily offering cult and the periodic rituals, the worship of domestic gods and holy animals, and the phenomenon of processions and pilgrimages. Section four then offers an overview of the subterranean realm of the dead, the abode of deities such as Osiris, Sokaris and Anubis, but also the nocturnal world marked by the passage of the sun god and his fight with Apophis.

The final section of the exhibition illustrates how Greeks and Romans transformed Egyptian religion into a lasting memory of a vanished world that still resonates with us – as demonstrated by products of 19th century Egyptomania and 20th century commerce, and by some amusing exhibits of modern comic books, fantasy films, and advertisements. ■

> **Goden van Egypte**, Leiden: Sidestone, 2018, 19,95€, ISBN 978-90-8890-721-0.

> [Museum Website](#)

## Stein(h)art. Altägyptische Gefäße von ewiger Schönheit

Exhibition at the Reiss-Engelhorn-Museen, Mannheim, 11 November 2018 – 10 February 2019

— Gabriele Pieke, Wissenschaftliche Sammlungsleiterin, Sammlung Altägypten, Reiss-Engelhorn-Museen

In the wide range of high quality Egyptian arts and crafts, stone vessels define their own genre. The Reiss-Engelhorn-Museum in Mannheim is dedicating a studio exhibition to these striking objects, presenting 100 vessels of various forms and materials dating from the 4<sup>th</sup> and 3<sup>rd</sup> millennium BC. From the middle of the 4th millennium BC vessels were formed out of various stones, with hard stones, like basalt or greywacke, already being used. Particularly in the Early Dynastic Period the production of vessels made of outstanding material was extremely popular. The funerary

*Ovoid footed jar of basalt. Naqada I (c. 4000 – 3500 BC), H. 18 cm, W. 11.4 cm. © 2018 Arnold Meijer, Netherlands*



monument of Djoser marks a peak of this development. The high esteem in which Egyptians held these stone containers as well as the craftsmen responsible for the vessel production is indicated by the ancient Egyptian term for “artisan, artist”, written with the drill used to carve out the vessels. The exhibition in Mannheim focusses on the ‘design aspect’ of these remarkable artefacts and their creative play with form and precious, eye-catching materials. Stone vessels like these still captivate by their modern appearance and timeless aesthetics. ■

*Large round-bottomed jar of andesite porphyry. Dynasty 1 – 2 (c. 3100 – 2650 BC), H. 15.8 cm, W. 31.6 cm.*

© 2018 Arnold Meijer, Netherlands



> Publication accompanying the exhibition: W. Arnold Meijer, *Masters of Stone. Egyptian Stone Vessels from Predynastic Times to the Middle Kingdom. Amsterdam : De Boekdrukker, 24,95€ ISBN 978-90-829212-0-5.*

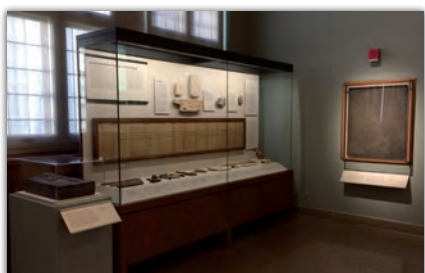
*Step Pyramid of Djoser, Saqqara (c. 2650 – 2620 BC). Photography by Pascal Sébah, around 1875, brought back to Mannheim from a ‘Grand Tour’ by Wilhelm Reiss. In the subterranean corridors of the pyramid the excavators C.M. Firth, J. E. Quibell and J.-Ph. Lauer found the incredible number of about 40,000 stone vessels made of calcite-alabaster, greywacke, red breccia, diorite, red and grey granite and others. © Reiss-Engelhorn-Museum Mannheim, Collection Wilhelm Reiss, Ae07/03*



## Renovation of the Oriental Institute Galleries Moves Forward

— Emily Teeter, Chicago

The renovation of the galleries at the Oriental Institute Museum at the University of Chicago is moving ahead steadily in preparation for the *View of the new presentation of writing, with a new case containing scribal equipment and examples of different scripts, flanked by a bilingual statue base of Arsinoe (E10518) and a cast of the Rosetta Stone. The case is dominated by a demotic annuity contract (E17481).*



celebration of the Institute’s centennial in 2019. Under the leadership of Museum Deputy Director, Dr. Jean M. Evans, all the galleries have been

*View of the east side of the gallery furnished with new casework for displays of funerary models, shabtis, artistic conventions, and sculpture. The display cases are made of solid walnut to match architectural features of the gallery.*



repainted, new electrical service and lights installed, and new graphics and didactic panels mounted. A major feature of the renovation is the addition of approximately sixty new display cases made by Helmut Guenschel of Baltimore MD. The Egyptian Gallery received about twenty of the new cases. Although the object selection and general organization of the gallery remains largely unchanged, the new lighting, graphics, introductory information on Egypt (map, timeline, etc.), and the overall presentation, promise to give a much more rewarding and informative experience to our visitors. This is the first major renovation of the gallery since it opened in 1999. ■

## Investigating the Manufacture of Late 4<sup>th</sup> Millennium Decorated Palettes

— Dr. Kathryn E. Piquette, University College London, Centre for Digital Humanities

**E**laborated with a wealth of iconography, the decorated palettes of the late 4th millennium offer important evidence for early Egyptian art, society, worldview and developing symbolic systems. Yet, how these objects came into being as items of material culture is less well understood. Thanks to a recent American Research Centre in Egypt Fellowship, I undertook detailed study of several relief-carved palettes in the Egyptian Museum Cairo, among them the Narmer Palette. Previously unpublished evidence for its manufacture and use history was documented with non-destructive high-resolution scientific imaging including Reflectance Transformation Imaging (1.) and photogrammetry. Additional details were recorded with a Dino-Lite Digital Microscope for clarification of features in the stone matrix, and mineral, pigment and other surface accretions.

The level of detail acquired with Reflectance Transformation Imaging enables systematic assessment of carving techniques, tool use, skill, aesthetic principles and artistic priorities. A range of stone conversion techniques were observed: rough surface smoothing; incising/engraving to delineate figures

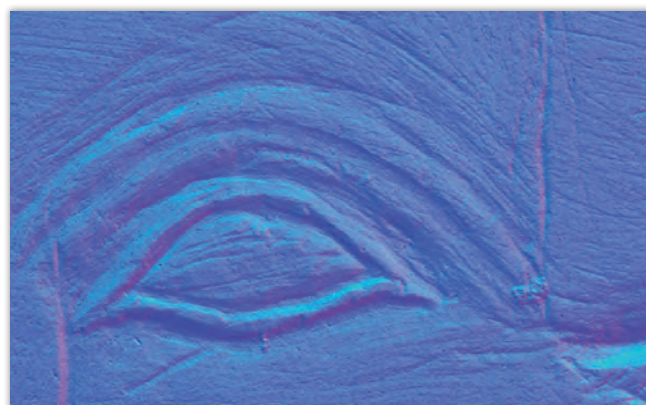
and their internal details; carving/gouging to block out figures; shaving for modelling figures; and variable smooth polishing of both background and figures. A fascinating example of detailed carving can be found on the ruler's right arm on the 'front' of the Narmer Palette, including the lower part of the bicep, subtle sculpting to render skin folds of the cubital fossa or elbow pit, and what appears to be exaggerated musculature and/or veining in the forearm (2.).

Clues for episodes of carving and their sequence are evident when comparing the pairs of composite human-bovid heads surmounting each side of the Narmer Palette. Differences in carving technique and the style of the elements of the face and head suggest that more than one artisan was involved, if not also the passage of time between carving episodes. For example, RTI visualisations help clarify adjustment to the eyebrows of the bovid-human head on the Palette's front, upper left. Traces show that the eyebrows were set quite high on the face, but then partially erased/polished away and recarved several millimetres lower down (3.). This rather significant compositional change raises

*Detail from the front of the Narmer Palette showing the ruler's torso, and right arm and hand holding a flail. Area shown is c.4.5cm x 2.25cm. JE 32169, siltstone, c.3100 BCE. Image: Kathryn E. Piquette, courtesy Egyptian Museum Cairo.*



*Normal map visualisation derived from RTI data showing recarving of the eyebrow (detail of left side here) of a bovid-human head on the front, upper left of the Narmer Palette. Area shown is c.4.4cm x 2.12cm. JE 32169, siltstone, c.3100 BCE. Image: Kathryn E. Piquette, courtesy Egyptian Museum Cairo.*



*Reflectance Transformation Imaging involves the systematic application light from different positions and angles to the artefact surface. Photograph: Ahmed Amin.*

interesting questions about forward planning, the roles of those involved in production, and who stipulated the change—whether a commissioner, master carver, apprentice or other actor.

Comparative analysis of the numerous surface marks and patterns across the Narmer and other palettes are shedding further light on techniques and processes of their manufacture, the results of which are currently under preparation for publication. ■

> Email : [k.piquette@ucl.ac.uk](mailto:k.piquette@ucl.ac.uk)  
 > Website : <https://www.ucl.ac.uk/dh>

