

Editorial

— Tine Bagh

The CIPEG Annual Meeting 2019 formed an integral part of ICOM's General Conference in Kyoto and had the theme *The Future of Traditions: Paving the Way for Egyptian Collections Tomorrow*. It was a great success with more than 100 participants, comprising both speakers and audience, which far exceeded our expectations. They came from all corners of the world including Abu Dhabi, Egypt, Denmark, France, Germany, Italy, Japan, Netherlands, South Africa, the UK, Canada and the USA.

In order to present a diverse programme and allow as many speakers as possible to take the floor, it was decided to accept papers of 10 minutes length only. This created an intense and rich exchange among CIPEG members and collaborators with a keynote lecture and 26 papers. One day was dedicated to a joined meeting of CIPEG and COMCOL with the theme *Museums as Hubs for collecting: the Future of Collecting Traditions*. Both ICs benefitted greatly from this collaboration with fruitful discussions.

On the day of the Off-Site Meetings CIPEG went to the MIHO Museum, Koka, with 50 eager members, as it is

not easily accessible. Afterwards we visited the Egyptian Collection of the Kyoto University where objects were kindly brought forward for close-up viewing and discussion.

The Kyoto meeting was followed by a post-conference symposium in Tokyo 10 September that allowed CIPEG and our Japanese colleagues to engage even further in museum Egyptology. It included visits to the Egyptian Collection at Tokyo National Museum and the Ancient Orient Museum. ■

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*The CIPEG group
in front of the MIHO Museum.*



CIPEG Annual Meeting 2020 in Paris

— Caroline Thomas, Conservateur Louvre

The 2020 CIPEG Conference will be hosted by the Musée du Louvre in Paris December 7-11. Sessions will be held in the Louvre and at an outside venue, which will allow us to visit another attractive site as well as beautiful Paris. The meeting will be an occasion to discover the numerous Egyptian art collections kept in French museums through the talks of our colleagues and to brainstorm together about the upcoming festivities celebrating the 2022 Bicentenary of decipherment

of hieroglyphs. The meeting will also welcome other topics related to the theme of the conference. Participants will be able to visit the amazing collections of the Louvre, Egyptian art just one of the many departments to enjoy. The meeting will take place at the time of the exhibition "Moi, Taharqa!" which will present the Kingdom of Napata at the time of king Taharqa.

The first call for papers, the theme of the conference, announcements of venues

and special receptions, and information about accommodations will be issued soon. We look forward to seeing you in Paris next year! ■

Louvre Courtyard (Cour Carrée)

© Olivier Ouadah / Musée du Louvre



CIPEG Board 2019-2022

At the CIPEG General Assembly in Kyoto we officially changed the CIPEG Board according to the results of the online elections and the new board was presented.

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The History of the Egyptian Collection at the Kyoto University Museum

Japan

— Tomoaki Nakano, Professor, College of International Studies, Chubu University and Guest Curator, Egyptian Collection, the Kyoto University Museum

The Egyptian Collection of Kyoto University is one of the oldest and largest collections of its kind in Japan. The number of objects exceeds 1,500, most of them coming from excavations carried out by the Egypt Exploration Fund (EEF) or the British School of Archaeology in Egypt (BSAE). When higher education was launched in Japan during the late 19th century, the first imperial universities at Tokyo and Kyoto subscribed to the EEF and received Egyptian objects in return. While Tokyo was not so keen on acquiring the long-term acquisition of such objects, perhaps because of its more practical and bureaucratic character close to the capital, Kyoto was more traditional and was the place where the first department of archaeology was founded, together with a “museum” of the Faculty of Letters, in 1916. Before that, Kosaku Hamada, who later became the first professor of archaeology there, was sent to the UK by the Japanese government to study the subject for three years. He chose University College London, as *Methods and Aims in Archaeology*, written by Flinders Petrie, was his favourite book while Archibald

Sayce, a Professor of Assyriology at Oxford, had visited Kyoto the previous year and advised him to study under the ‘Father of Scientific Archaeology’. Therefore, it was natural that Petrie’s Sequence Dating system and making corpora of archaeological finds as well as excavation reports, were later used to train students in Kyoto.

The Kyoto collection is made up of two groups of finds, with the first coming from the EEF during 1909 to 1916, from the sites Naukratis, Daphnae, Oxyrhynchus, and Deir el-Bahri – not all dug by Petrie, and who had by then left the Fund’s employ. Objects included shabtis, stelae, parts of coffins, etc. A draft letter by Miss Emily Patterson, the EEF secretary, in February 1911 noted: ‘The antiquities sent this year to Kyoto are greater in number than usual, and consist of a representative series of antiquities of all periods from various sites which have been excavated by the Egypt Exploration Fund during past years.’

The second group from 1922 to 1931 derived from work under the auspices of Petrie, via the BSAE,

principally from Abydos, Badari, Qau el-Kebir and Palestine; much pottery, amulets, scarabs, and beads were included. Petrie’s excavation report *Tombs of the Courtiers and Oxyrhynchos* (1925) includes some stelae sent to Kyoto; a complete tomb-group from a subsidiary burial at the funerary enclosure of King Djef of the First Dynasty is another notable find that went to Kyoto. The leaflets of the exhibitions of BSAE finds held annually at UCL are also good sources to search for the provenance of objects. Petrie’s typological studies of artefacts had a great impact on Japanese archaeology.

Any enquiries or suggestions to : pxu13212@nifty.ne.jp

Publication

Nakano, T. (Supervisor), *Catalogue of the Egyptian Collection in the Kyoto University Museum*, eds. by The Kyoto University Museum & School of Archaeology, Faculty of Letters, Kyoto University, 2016. ■

The special visit to the collection by CIPEG members in September 2019 provided a good opportunity to exchange knowledge about the objects.



The display of the Egyptian objects in the Kyoto University Museum with photos of Petrie and Hamada.



(Photos ©The Kyoto University Museum)

The Egyptian Antiquities in the Dresden Skulpturensammlung

— Manuela Gander and Marc Loth, *Skulpturensammlung, Staatliche Kunstsammlungen Dresden, Germany*

The Dresden Skulpturensammlung holds an important and long-standing collection of ancient Egyptian objects. Mummies and other Egyptian artefacts are documented as having been in Dresden from as early as the 17th century, and it is known that at the beginning of the 18th century there were around 20 Egyptian items. These include the famous portrait mummies purchased by Pietro della Valle in Saqqara in 1615, as well as other mummies, a coffin, statues and statuettes. By the early 20th century, the collection had grown to approximately 6000 Egyptian objects dating from the Prehistoric down to the Graeco-Roman period, most of which had been obtained from the collection of Ernst von Sieglin. Today, the collection includes reliefs from temples and tombs, stelae, statues and statuettes, amulets and seals, funerary cones, papyri, mummies and coffins of humans and animals, canopic jars, stone tools, stone and clay vessels, jewellery, cosmetics, writing implements and toys.

Parts of this collection were already accessible to visitors early on – from 1785/86 in the Japanisches Palais and from 1894 in the Albertinum. After the Second World War, they were only seldom on display owing to lack of space. Only in 2012 did it become possible to show around 40 Egyptian objects in the permanent exhibition of the Albertinum, while approximately 170 items could be viewed at weekends in the Studiendepot Antike (Antiquities Study Collection). From the start of 2020, the antiquities of the Dresden Skulpturensammlung will be presented in a new permanent exhibition in the Semper Gallery building. Originally, it was planned to have a section of the exhibition specifically devoted to Egypt.

Financial constraints, however, have prevented the implementation of this plan, and owing to the reorientation of the exhibition in the Albertinum, nearly all the Egyptian objects will be placed in storage.

In 2020 only a few highlights from Roman Egypt will be presented among the classical antiquities on display in the Semper Gallery building. As well as two lion statues and nine funerary masks, three mummies will be exhibited, including the two portrait mummies from Saqqara. The mummies will be accompanied by an interactive media terminal explaining the findings obtained from CT scans, the history of the objects and the cultural context of ancient Egyptian



Egyptian objects in the Antiquities Study Collection, Albertinum. Photo: M Loth

mummies. The plans for an exhibition area in the Semper Gallery building dedicated specifically to Egypt will be pursued further, however. A short guide to the Egyptian holdings is to be published in the spring of 2020. ■

Portrait mummy. Photo: H.-P. Klut



Lion statuen Dresden



Temple relief showing Pharaoh Nyuserre



Funerary mask



A travelling exhibition about the god Bes

— Olaf E. Kaper, Leiden University, guest curator at Allard Pierson, Amsterdam

On 17 October, the Allard Pierson Museum in Amsterdam opened *Bes, a small god in ancient Egypt*. This exhibition has been curated by the author in collaboration with Tine Bagh of the Ny Carlsberg Glyptotek, Copenhagen and Christian E. Loeben of Museum August Kestner, Hanover.

This is the first exhibition on this topic, and some 250 items have been selected from the three organizing institutions, as well as from the collections in Hildesheim, Leipzig, Aberdeen and Khartoum. Instead of a chronological presentation of the images of Bes, the exhibition focuses on the functions of the Bes image in religion and daily life. The roles and significance of Bes are discussed by focusing on the home, with items such as oil lamps, pottery and faience vessels and amulets that are decorated with Bes images. These are complemented with a modern recreation of a birth bed in which the new mother and her child would recover from giving birth. Two legs of such a bed from Hildesheim, shaped in the form of Bes, are included, while representations from Deir el-Medina have added further details for the reconstruction.

Representations of Bes are discussed in terms of the origin and significance of his dwarf body, leonine features, panther skin and his military weapons and outfit. The appearance of Bes on magical stelae is highlighted, together with his association with other deities, and his role as a support of heaven. Bes also appears as entertainer in the cult of Hathor, dancing and making music for her. Finally, the role of Bes outside of Egypt is presented, notably in Nubia. The large Bes pillars of the Mut temple in Gebel Barkal are shown in reconstructions, next to the finds from the Mut temple at Wad Ben Naga, excavated by Pavel

Onderka and his team from the Czech National Museum, which include small fragments of such Bes pillars. The final part shows the influence of Bes on the wider Mediterranean world: the cult of Bes was introduced by the Phoenicians to the island of Ibiza, represented by some coins depicting Bes.

The exhibition begins with an animated film, 3.20 min. long, in English or Dutch, made by the artist Mirjam Debets. She is also responsible for a series of designs on the walls of the exhibition and for

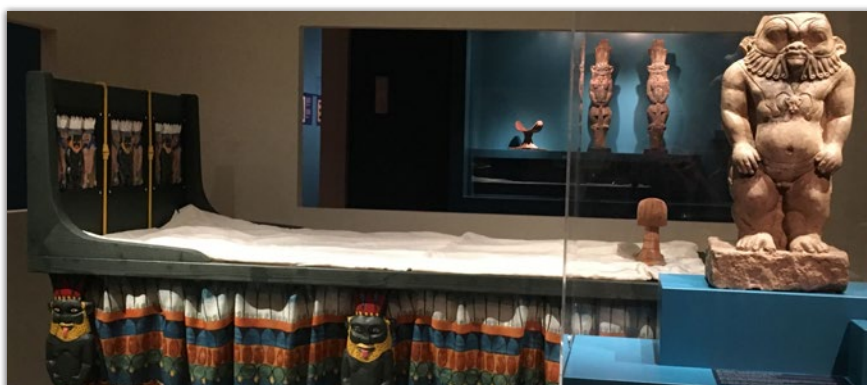
a computer-based activity in which the visitor is invited to make her or his own Bes, choosing various attributes and colours, and sending the result to an e-mail address. There are two audio tours for adults and for children. The exhibition will run until 8 March 2020, after which it will be shown in Copenhagen from 30 April to 20 September 2020, and in Hanover from 5 November 2020 to 11 April 2021. ■

[> Allard Pierson](#)

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Five Bes images with military weapons and clothing (photo author)



Reconstruction of a birth bed displayed in a house setting (photo Tine Bagh)



Make your own Bes on the computer (photo author)

What in the World is a Grain Mummy?

— Caroline M. Rocheleau, Curator of Ancient Art, North Carolina Museum of Art

A decade ago, when the ancient Egyptian artefacts underwent a systematic study, it was discovered through analytical observation - and confirmed using medical technologies - that an object in the Museum's collection once thought to be a falcon mummy was, in fact, a grain mummy. Donated to the NCMA in 1974, the humble little bundle, which lacks the typical accoutrement associated with representations of Osiris, was inside a small falcon-headed coffin. The coffin and its mummy did not garner much scholarly and curatorial interest until decades later, when an opportunity to examine the mummy's content using medical imaging technologies arose in the early 2000s. X-radiographs and a CT scan did not reveal bird bones inside the linen wrappings and thus the mummy was relegated to storage, believed to be a fake. During the systematic study, the bundle was re-examined with the idea that it could be a grain mummy and compared to other grain mummies that had recently been studied and x-rayed.

On July 20, 2019, the NCMA opened *What in the World Is a Grain Mummy?*,

What in the World is a Grain Mummy? is displayed in West Building, next to the Egyptian gallery. (Courtesy of the North Carolina Museum of Art.)

a focus exhibition that presents the story of this humble bundle and its falcon-headed coffin, and unravels the mysteries of the NCMA's only Egyptian mummy. The exhibition centers on curatorial research and demonstrates how the scientific method was used to re-establish a questionable item as a genuine Egyptian object. It also delves into the concept of grain mummies; explains their association with the god Osiris and their role in ancient Egyptian funerary religion; and discusses the importance of emmer wheat and barley in ancient Egyptians' diet, economy, and religion.

Additionally, the exhibition explores why the grain mummy was initially confused with a mummified falcon. It compares the NCMA mummy to an actual ancient Egyptian falcon mummy - and for good measure, an ibis mummy as well. The comparative aspect of the research is presented in a short video where multiple images

can be shown without impacting the word count of the exhibition's written didactic content. In addition to the artefacts and mummies, the checklist also includes specimens of modern wheat and barley together with a juvenile falcon and two ibises, bringing the comparative study full circle.

This exhibition is made possible, in part, by the North Carolina Department of Natural and Cultural Resources and the North Carolina Museum of Art Foundation, Inc. Additional support for Caroline Rocheleau's curatorial research on the Egyptian collection was made possible by GSK.

On view until January 5, 2020. ■

> [North Carolina Museum of Art](#)



North Carolina Museum of Art



Visitor learning about the grain mummy and its falcon-headed coffin. (Courtesy of Caroline Rocheleau)

Turin Papyrus Online Platform (TPOP)

A step away from closed archives towards open data

— *Susanne Töpfer, Curator, Museo Egizio di Torino*

In September 2019 the Museo Egizio launched a new web site dedicated to the Turin Papyrus Collection, which will finally make accessible the research that has been conducted during recent years: <https://collezionepapiri.museoegizio.it/>. The purpose of this website is to put the papyrus collection in the Museo Egizio online via the Turin Papyrus Online Platform (TPOP). The ultimate aim is to provide public access to all of the museum's papyri. The website allows the academic community and general public alike to search, browse and collect information about the papyri. For non-registered users, a total of 54 papyri ranging from the Old Kingdom up until the Ptolemaic period are visible on this website (Fig.1); on the other hand, registered users will be able to access an ever-expanding collection of papyri from the museum. Besides having access to photographs of papyri on display in the galleries, users have a unique opportunity of seeing photographs of the published and unpublished papyri that are held in the storerooms of the Museo Egizio (Fig. 2).

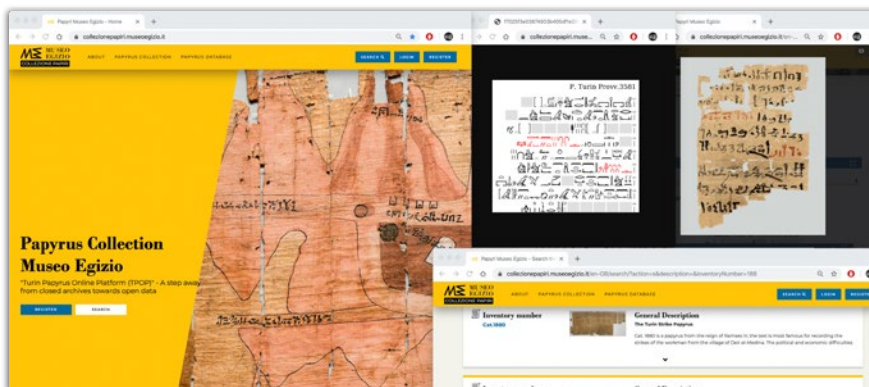
Hieroglyphic transcripts, transliterations and translations of the texts are added by Egyptologists (museum staff and collaborators) on a regular basis. Currently, over 230 entries are accessible to registered users on the TPOP, mostly comprising texts of Ramesside hieratic papyri from Deir el-Medina. Some of those assembled documents are more or less complete manuscripts, although with partly unidentified texts. There are, however, still thousands of tiny fragments, which belong either to these ensembles or to yet other, unidentified texts. Despite having been part of the museum collection for almost two centuries, and despite their historical importance, more than 8,000 papyrus

fragments from Deir el-Medina are still neither stored according to state-of-the-art guidelines for the conservation of papyri nor documented in the existing museum database.

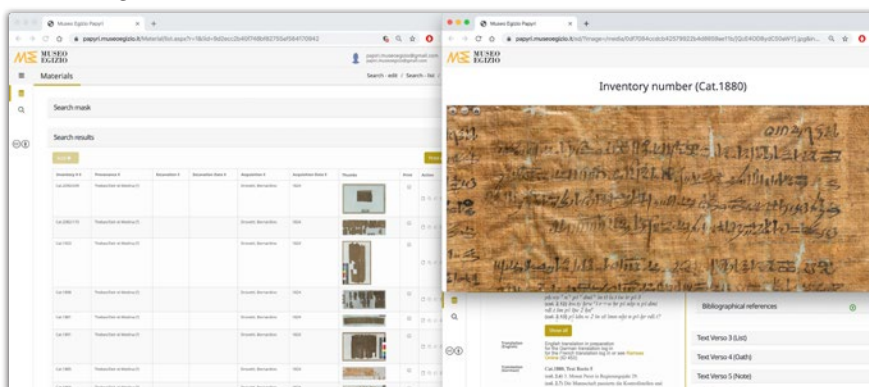
The heterogeneous Ramesside papyri from Deir el-Medina held in the Turin collection are at the focus of the SNF-FNRS joint project 'Crossing Boundaries' (<http://web.philo.ulg.ac.be/x-bound/>), a collaboration between the Universities of

Basel (Principal Investigator [PI] Antonio Loprieno) and Liège (PI Stéphane Polis) and the Museo Egizio. The four-year project, which began in March 2019, is providing financial support to employ a restorer to take care of the conservation and consolidation of the numerous undocumented Turin fragments. About 1,400 fragments have been restored so far (Fig. 3), and more than 1,100 have already been uploaded in the TPOP. These fragments will be visible at first only to the group of collaborators, but they will be openly accessible in the TPOP from 2023 onwards. ■

Website Turin Papyrus Collection non-registered users (Screenshot)



TPOP for registered users (Screenshot)



Consolidated papyrus frag. from Deir el-Medina, Photo by Divina Centore/ Museo Egizio

