

Editorial

— Gabriele Pieke

Several members of CIPEG recently met in Turin, Italy, to participate in the grand reopening of the Museo Egizio. This wonderful and unique collection is finally visible again and we congratulate our colleagues at the museum on their efforts. The opportunity was taken to hold a meeting of the CIPEG board, the most important item on the agenda being the organisation of future conferences. In addition to the official annual meeting in Munich in September, an informal meeting of colleagues involved in museum work is planned as part of the International Congress of Egyptologists in August in Florence. Thanks are already due to the

organisers of the Congress, who have kindly agreed to include such a session in the official conference programme.

Further planning is related to the ICOM General Conference 2016 in Milan, Italy. Linked with this, CIPEG will meet next year at the Museo Civico Archeologico in Bologna for a workshop on "Museums as Egyptological Landscapes". There are thus a number of forthcoming occasions for members and friends of CIPEG to gather.

We further invite colleagues to contribute in the next issues of the CIPEG e-News and look forward to receiving your articles on museums,



Crush of people at the opening of the Museo Egizio di Torino. © Fondazione Museo Della Antichità Egizie di Torino.

projects, exhibitions, conferences or publications. ■

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CIPEG Annual Conference in Munich, 1-4 September 2015

From historicism to the multimedia age

Content - Concept - Design of Egyptian Museums and Collections

The annual CIPEG Meeting 2015 will be hosted by the new Staatliches Museum Ägyptischer Kunst München, which was inaugurated in June 2013.

The world of museums is characterized by new buildings and extensions; Egyptian collections have undergone many changes during the last few decades, Berlin, Brooklyn, Copenhagen, Florence, Leiden, London, Naples, Turin being just a few of the largest ones. Often established in existing historic buildings and integrated into multidisciplinary institutions, Egyptian collections and displays take many different forms and also fulfil a range of functions in their locality's cultural and educational scene.

The CIPEG Conference 2015 is to be not only a forum for the discussion of recent developments and projects for the future, but also for the presentation of historical changes in Egyptian museums; attention is also to be given to current trends in the field of temporary exhibitions. A special workshop will review the interaction of object, design and architecture, including practical aspects such as labelling, lighting and the application of digital media. A museological tour through various newly-built or refurbished museums in the Munich area will embed the theme into a broader scope.

The deadline for submitting abstracts is 15 June 2015. If you wish to attend the annual meeting without presenting

a paper, please also write to the conference office. Please see the call for papers for further information. ■

> [Conference office](#)

> [Call for papers](#)

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“Taharqa – The Black Pharaoh”

Glyptoteket

Exhibition at the Ny Carlsberg Glyptotek, Copenhagen, 9 April - 28 June 2015

— Tine Bagh

The exhibition begins with an introduction to the relationship between Egypt and Nubia, illustrated by two Nubian heads in the far corner of the Glyptotek's large Egyptian Hall. Through donations from the Ny Carlsberg Foundation, the museum acquired finds from the excavations of John Garstang in Meroë during 1910–12 and of F. Ll. Griffith in Kawa during 1930–31. The Kawa finds come mainly from the Napatan Period, while the Meroë finds are from the Meroitic and Post-Meroitic Periods, so that a Nubian exhibition based on these two groups of objects naturally concentrates on the late Nubian history. The 25th Dynasty, exemplified by the most prominent pharaoh, Taharqa, is chosen as the focal point through the title ‘Taharqa – The Black Pharaoh’. A loan from the British Museum of the Taharqa sphinx, from Temple T in Kawa like most of the Glyptotek's Kawa finds, is the ‘face’ of the show: a fine Egyptian sphinx with an African face.



From the large Egyptian Hall, the exhibition continues into four smaller rooms, the first two introducing later Nubian chronology and focussing on Taharqa and his Temple T. In the first (round) room, a palm column in the middle is flanked by a headless statue of Taharqa and a baboon with raised arms. Walking into the next room, one meets the Taharqa sphinx eye to eye, the piece being accompanied by four large stelae. All four were damaged in transport from Sudan in 1931, with the two larger and more broken stelae now restored for the current exhibition. The two other rooms encompass later, Meroitic, history and themes such as religion, Egypto-Nubian iconography and burial customs. The scene is set in all four rooms by large photos of landscapes and sites taken in Sudan in November 2014 by the photographer Janne Klerk.

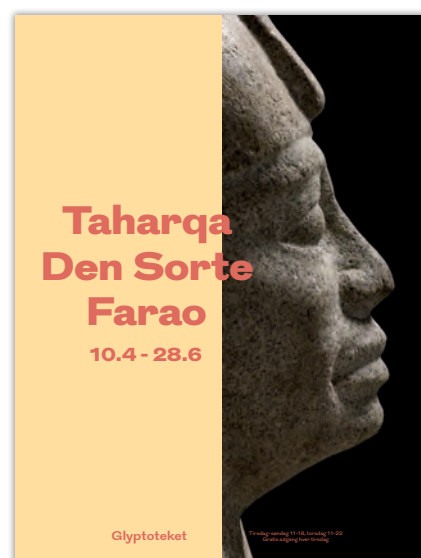
three small finds from Kawa from the National Museum of Denmark. The reclining man is accompanied by Post-Meroitic tomb finds of pottery, thumb rings and faience necklaces.

Some of the sculptures were previously displayed in the large Egyptian Hall among the Egyptian sculptures, but it is the first time that the Nubian finds in the Glyptotek have been presented together in the context of the history of Nubia. A publication has been produced to accompany the exhibition – T. Bagh, *Finds from the Excavations of J. Garstang in Meroe and F.Ll. Griffith in Kawa in the Ny Carlsberg Glyptotek*. ■

> www.glyptoteket.dk/



The last two rooms are dominated by a large sandstone statue of the Nubian god Sebiuemker, and a reclining man from the so-called Royal Bath in Meroë. Sebiuemker is accompanied by Egyptian gods: a relief of Bes and figurines of Amun, Osiris, Harpocrates, a falcon headed god and others. The latter are in a showcase together with Egyptian amulets and symbols, plus



A Cosmopolitan City: Muslims, Christians, and Jews in Old Cairo

A temporary exhibit at the Oriental Institute Museum, University of Chicago

— Emily Teeter

In February 17, 2015, the Oriental Institute Museum opened one of the first exhibits to focus on Fustat, a city founded in AD 614 that was later absorbed into Cairo. The overall theme of the show is to demonstrate through manuscripts, ceramics, and objects of daily life how Christians, Jews, and Muslims lived together to create a vibrant multi-cultural society. The exhibit is co-curated by Tasha Vorderstrasse and Tanya Treptow.

An exhibit on early Islamic Egypt organized by and presented at the Oriental Institute may be a surprise to those who know the Chicago museum primarily for its comprehensive collection of artifacts from the ancient Middle East, Egypt, and Nubia. In fact, the Institute has an important collection of Islamic objects, including the oldest known written fragment of *The Thousand and One Nights* dating the to the 9th century.

The exhibit was the result of a survey of the museum's Islamic holdings conducted by exhibit co-curator Tasha

Vorderstrasse. She noted spectacular manuscripts, including part of the archive of Qurra ibn Sharik, the governor of Fustat in the early 8th century, which although published in the 1930s, had largely been forgotten, and Hebrew and Judeo-Arabic manuscripts that originated in Cairo's Ben Ezra Genizah. Many of the 75 objects in the exhibit were excavated at Fustat by George Scanlon for the American Research Center in Egypt in the mid-1960s. They were later given to the Oriental Institute by the Akron Art Museum. Few of the objects have ever been exhibited. The artifacts from the permanent collection are joined by loans from the Walters Art Museum (Baltimore) including an 11th century wood door of the Ark from the Ben Ezra Synagogue.

The show is divided into sections addressing the different communities; administration; industry and trade; dress and adornment; entertainment; food and hospitality. Audio features in the exhibit allow the visitor to hear voices of Old Cairo through modern readings of the thoughts and memories of the

people who lived there. These recordings include people describing their city and everyday experiences, music, selections from the writings of the 12th century poet Moses ben Abraham Dari, and the daily routine of the famed 12th century physician Moses Maimonides. The audio can also be accessed on the museum's YouTube channel.

The exhibit design evokes architecture of Cairo, with a pavilion in which documents from the communities are exhibited, and walls decorated in faux *ablaq* (striped masonry) with grilled windows.

A fully illustrated catalog with essays by scholars throughout the world is available in hard copy, and also for a free pdf download through the Institute's special exhibit website. Through September 13, 2015. ■

> <http://oi.uchicago.edu>

View of the exhibit *A Cosmopolitan City: Muslims, Christians, and Jews in Old Cairo*. The pavilion evokes architecture of the medieval city. Photo: The Oriental Institute, Anna Ressmann.



Fustat exhibit. Left to right, cases on dining and hospitality; dress and adornment, and the home. The ipad allows the visitor to "Hear Voices of Old Cairo," including contemporary descriptions of the city, and a letter from a concerned mother to her son. Photo: The Oriental Institute, Anna Ressmann.



The Harvard Semitic Museum

— Peter Der Manuelian

Created in 1889, the Harvard Semitic Museum (HSM) embodies the vision of its founder and first director, Professor David Gordon Lyon (1852–1935), to display, teach, research, and publish about ancient Near Eastern history, languages, and civilizations (fig. 1-Museum exterior). (The term “Semitic” refers in this case to the related languages and culture groups of the Ancient Near East: Egyptians, Israelites, Phoenicians, Arameans, Babylonians, Arabs, and many others.) A new exhibition currently highlights some of Lyon’s diverse acquisitions, his diaries and photography, and his overall vision for the Museum.

Today, in addition to housing Harvard’s Department of Near Eastern languages and Civilizations, the Museum and its collections have grown through acquisitions and sponsored archaeological excavations in Egypt, Iraq, Israel, Syria, and Cyprus. The Museum has now embarked on an ambitious new program of modernization and outreach, renewal and revitalization. Recent accomplishments in our modest building include the rehousing of the 40,000-object storage collection; the reclamation of the grand third floor as gallery space; the construction of an elevator; and the recent opening of the second floor special retrospective exhibition “From the Nile to the Euphrates: Creating the Harvard Semitic Museum.” Egyptological and other

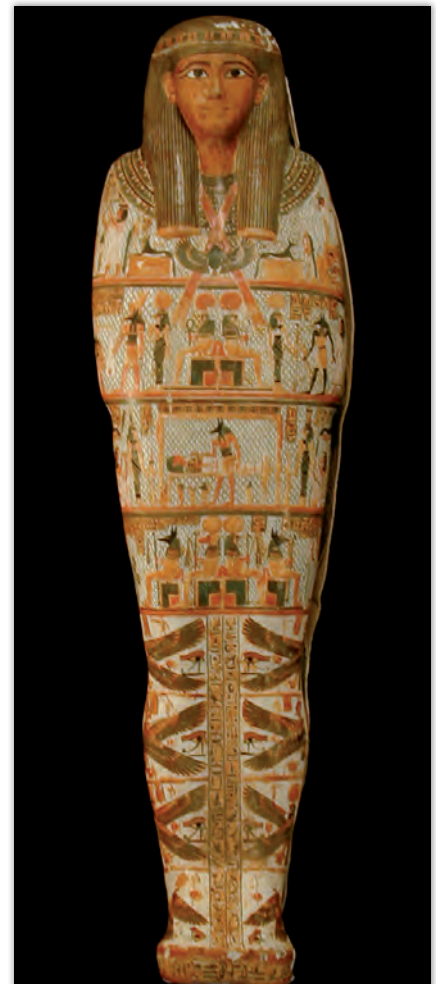
special lectures are now recorded and posted on the Museum’s lecture page, and we hope eventually to post our entire catalogue of scholarly publications online. The first volume of a new monograph series, Harvard Egyptological Studies (HES) will also be appearing soon.

Upcoming changes will involve updates to the galleries on all three floors, along with a planned permanent Egyptian gallery on the second floor. We hope to highlight aspects of the forty-year Harvard University–Boston Museum of Fine Arts Expedition, directed by George Reisner (1867–1942), as well as showcase a number of important pieces: a sandstone relief of Ramesses II from the Fourth Pylon at Karnak; inscribed stelae from Serabit el-Kadim; and gifts from Theodore Davis, including three Third Intermediate Period coffins from Thebes (fig. 2-Padimut coffin), and canopic equipment from the tomb of Userhet in the Valley of the Kings (fig. 3-Userhet canopic). Gallery reinstallations will complement the recently revived Egyptological teaching mission at the University, as well as overlap with Harvard’s Giza Project. For example, based on HU–MFA Expedition records, we are using computer-controlled 3D-milling technology in cedar wood, and the recreation of faience inlays and gilding to create and display a full-scale reproduction of the elaborate second - and never before reconstructed - chair



from the Giza tomb of Queen Hetepheres (wife of Snefru, mother of Khufu; Dynasty 4). Visitors are welcome! ■

- > [Harvard Semitic Museum](#)
- > [Lecture videos](#)
- > [Harvard Semitic Museum advert](#)



The Egyptian Collection of the Civic Archaeological Museum of Milan

Work in progress towards a new permanent Egyptian gallery

— Sabrina Ceruti and Anna Provenzali

The Egyptian collection of the Archaeological Museum of Milan boasts two centuries of history, its origin significantly predating the foundation of the 'Museo Patrio d'Archeologia', forerunner of the Civic Archaeological Museum, in 1864.

At the beginning of the 19th century, a small but outstanding collection of Egyptian antiquities arrived in Milan and was housed in two different institutions, the Gabinetto Numismatico and the Library of Brera, both located in the Brera Palace. These antiquities became the nucleus of the Egyptian collection of the newly-established museum, among them the beautiful Late Period coffin of Tesbastetperet, the Ptolemaic Book of the Dead of the priest Hornefer, and the Late Period mummy and coffins of Paefjtjauuyaset, donated by Consul Giuseppe Acerbi.

Over time, private donations enlarged the original core of the collection, with

Statue of Amenemhat III
(ca. 1853-1805 BC), from Medīnet Mâdi
© Archaeological Museum



A view of the current exhibition gallery: mummy of Paefjtjauuyaset with his coffins
© S. Ceruti, Archaeological Museum

material coming during the 1930s from the excavations carried out by Achille Vogliano at Tebtynis and Medīnet Mâdi. Artefacts from Tebtynis were mainly daily life objects, while those coming from the temenos of Renenutet-Thermuthis at Medīnet Mâdi (ranging from the Middle Kingdom to the Graeco-Roman occupation of the site) added votive and architectural material to the collection. Particularly noteworthy is one of the two statues of Amenemhat III recovered by Vogliano in the Middle Kingdom temple.

The last ten years of the museum's recent history have been dedicated to an overall re-examination of the collection through inventory and cataloguing work. As of today, the collection includes almost three thousand objects.

The current permanent exhibition – housed in the Castello Sforzesco in the city centre – still maintains its essential features from 1974, when it was first opened to the public. Problems such

as overcrowding, lack of space and obsolete showcases (inadequate for conservation needs) have motivated the curatorial team to plan a complete refurbishment of the Egyptian gallery, and the project for its renewal will be soon under way. Particular attention will be given to the materials coming from the Vogliano excavations, many of which have never been on display before.

It is our hope that this important Egyptian collection will eventually find its proper place both in the Egyptological sphere and in the heart of the Milanese people. ■

> [Civic Archae. Museum of Milan](#)

Hidden Egyptian treasures at Freiburg

— Lars Peterson, curator

The Museum 'Natur und Mensch' at Freiburg, Germany houses a small collection of Egyptian Antiquities: approximately 1,000 further objects are located in the central storage facility of the museum, which cannot unfortunately be exhibited at the moment.

About 850 finds derive from the so-called 'Baden excavations', conducted during 1913/1914 as a joint mission by archaeologists from the Universities of Freiburg and Heidelberg at el-Hibeh and at Qarara, an important Greco-Roman and Byzantine town and necropolis district some 150 km south of Cairo.

These excavations brought to light an enormous number of finds, which were shared amongst the Egyptian Museum in Cairo and the German institutions in Freiburg and Heidelberg. The collection at Freiburg received a representative selection of Ptolemaic, Roman and Byzantine objects.

These mainly comprise simple grave goods such as metal bracelets, pendants and 'Coptic' textiles from the cemeteries at Qarara, which were used for people of a relatively low economic status.

One highlight of the Freiburg collection is a decorated coffin from el-Hibeh, dating into Ptolemaic Times.

Inside the wooden coffin is an extremely well preserved faience bead-net that once covered the female mummy.

This outstanding ensemble was found together with a wooden statue of Ptah-Sokar-Osiris and a small box for shabtis.

In addition to the finds of the 'Baden excavations', the collection contains a number of Egyptian objects that came to Freiburg during the late 19th century and early 20th century, including material from the Middle Kingdom excavated by John Garstang at Beni

Hasan, a Roman mummy mask, several bronze statues and numerous shabtis dating to the Late Period. ■

> [Freiburg Museum](#)

Städtische Museen Freiburg, Museum Natur und Mensch, Ae 150.

Photo: Viesser (Sarg), Kilian (Perlennetz)



The new Museo Egizio di Torino

— Christian Greco

The inauguration of the Egyptian Museum was first and foremost the winning of a challenge. The 50-million-euro renovation project was carried out without closing the museum to the public. The objects were moved according to an elaborate schedule from 2010 until the opening on April 1, 2015.

The visit, based on a scientific project developed by the Director, Christian Greco, and eight curators with different specializations, extends across four floors in chronological order, covering a time span ranging from 4000 BC to 700 AD. The rooms about the history of the museum highlight the dual nature of the Turin collection, which is partly antiquarian and partly archaeological. Among the many innovations is a very impressive thematic area, the Coffin Gallery on the first floor. Here are displayed some of the finest coffins of the Third Intermediate Period and the beginning of the Late Period (1100-600 BC), many of which have been restored at the Venaria Reale Restoration Center with the contribution of Gli Scarabei, the association of the sponsors of the Egyptian Museum. The installation incorporates research results achieved

by the Vatican Coffin Project, a sophisticated investigation protocol applied to ancient Egyptian coffins for the first time.

For the public, the visit will be like a journey through time, concluded on the ground floor amongst monumental statues, which were called by Champollion “a marvelous gathering of kings and gods.”

The completely renewed museum is housing within its Baroque walls thousand-of-years-old artefacts alongside state-of-the-art technology. The visitors will be treated to virtual reconstructions of archaeological contexts, collaboratively produced by the Egyptian Museum and the IBAM Institute of the CNR. Through 3D videos based on historic excavation records and photographs, visitors will relive the discovery of the tomb of Kha, the tomb of Nefertari, and the chapel of Maya, all three brought to light by Ernesto Schiaparelli, one of the first directors of the Egyptian museum, in the early twentieth century.

The new Egyptian Museum is in constant dialogue with the outside



The Director Christian Greco guiding through the collection. © Fondazione Museo Della Antichita' Egizie di Torino

world, constituting an important research hub for the international scholarly community, and addressing its own heterogeneous publics. This concern is reflected in the decision to make the museum video-guides available in six languages and to translate the introductory room texts into Arabic as well as English, to stress the museum's close ties with the land the collections of the Egyptian museum come from. ■

> [Egyptian Museum of Turin](#)

New Egyptian Late Period Gallery

© Fondazione Museo Della Antichita' Egizie di Torino



Findings from Gebelein

© Fondazione Museo Della Antichita' Egizie di Torino

