

Editorial

— Tine Bagh

The CIPEG Annual Meeting 2016 formed part of ICOM's General Conference in Milan from 3-9 July, and was followed by a post-conference workshop in Bologna from 10-12 July. Forty-one CIPEG members and collaborators gathered in Milan to discuss the theme 'Egyptological Landscapes: Museums, Libraries, Historical Palaces and Archives', based on the general ICOM theme of 'Museums and Cultural Landscapes'. We visited the archives and library of the University as well as various museums and collections, including the Egyptian collection in Museo Civico Archeologico in the Castello Sforzesco. The Castello also hosted the grand ICOM Opening Party, and a later treat was a concert in Milan's Duomo. The next ICOM General Conference in 2019 was announced as being held in Kyoto, and CIPEG will again be part of this, giving participants the opportunity to become familiar with Egyptian collections in Japan. The

absolute highlight was the day trip to the Egyptian Museum in Turin, with special guided tours by Federico Poole and the Director Christian Greco.

CIPEG Board member Daniela Picchi from the Museo Civico Archeologico in Bologna was our key figure in organising the Italian programme, and also the initiator of the Bologna workshop with the theme 'Museums Resources and Networks Between Collections and Institutions'. We gathered 65 eager participants, attended a range of interesting papers, and enjoyed a wonderful excursion to Mantua's Palazzo Te and the Acerbi Egyptian Collection.

The CIPEG Board 2016-2019 welcomed Mohammed Gamal Rashed (Cairo) and Denise Doxey (Boston), with Emily Teeter and Christian Loeben now to work together with Caroline Rocheleau on the future *CIPEG Journal*. In September, CIPEG collaborated with the Egyptian Ministry of Antiquities to document the condition of Tutankhamun's funerary shrines in the Egyptian Museum. Next year's CIPEG Annual Meeting will take place in Chicago (see below). ■

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Group photo, Mantua excursion



Join us in Chicago for CIPEG's Annual Meeting 2017

— Emily Teeter

The 2017 CIPEG Conference will be hosted by the Oriental Institute of the University of Chicago from September 6 - 9. Sessions will be held in the Oriental Institute, one of the great centers of Egyptology in America. Chicago is a beautiful mid-western American city with a vast and open lakefront, historic architecture, highly acclaimed restaurants in all price levels, many museums, and mild fall weather. Chicago's O'Hare airport is served by all major international and many minor airlines, making it convenient for you to

extend your stay in the country to visit other cities with Egyptian collections.

The meeting includes visits to the Egyptian collections at the Oriental Institute and the Field Museum. Although the Egyptian collection at the Art Institute of Chicago will be off display, their fine Classical and world-famous Impressionist galleries (among others) will be open. The first call for papers, the theme of the conference, announcements of special receptions, and information about

accommodations will be announced soon. We hope to see you in Chicago next fall! ■

The Oriental Institute at the University of Chicago was founded by James Henry Breasted in 1919



Queens of the Nile

A new exhibition in the National Museum of Antiquities, Rijksmuseum van Oudheden (RMO), Leiden

— Olaf E. Kaper, Full Professor of Egyptology at Leiden University and guest curator at the National Museum of Antiquities, Leiden

This winter the RMO will host the exhibition *Queens of the Nile*. 345 objects will tell the story of the queens of the New Kingdom, and the world in which they lived. The exhibition has been organised in collaboration with the Museo Egizio in Turin and Leiden University, with the present writer as its guest curator.

Queens of the Nile is about the powerful women who were not merely wives of the king, but who also could exercise significant political influence, who could conduct their own diplomatic correspondence, could acquire divine status, and managed the royal palace. Although pharaohs could marry many wives, generally only one held the title 'Great Queen', and was responsible for the harem, which sometimes comprised hundreds of women. Several Great Queens joined the ranks of the gods on their death and were revered for centuries. The exhibition opens a vista on the appearance, home situation, working lives, cultic activities and burial of these great ladies. Some queens became kings, such as Hatshepsut, and some became

goddesses, such as Ahmose Nefertari (wife of Ahmose I) in Thebes. The tombs of queens are a special focus of attention, describing the work of cutting the tombs in the Valley of the Queens and the tombs' decoration.

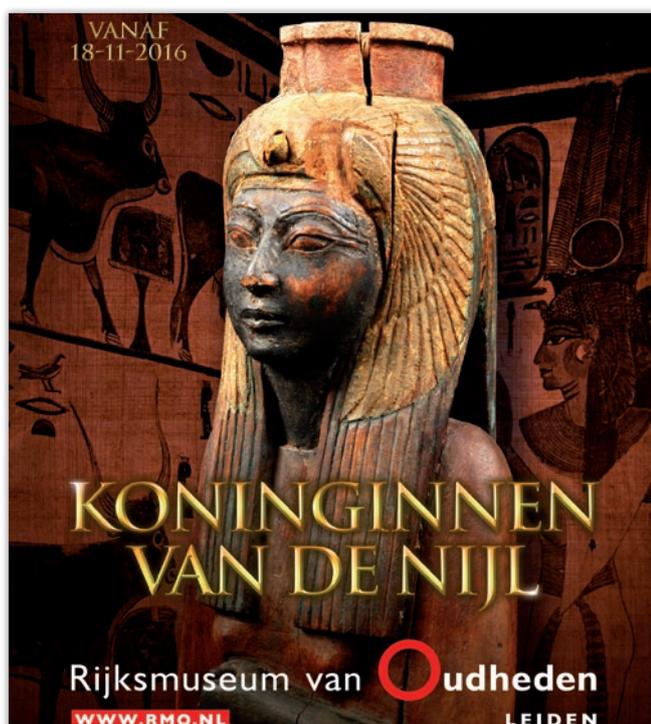
A highlight of the exhibition is a life-size copy of one of the chambers in the tomb of Nefertari (wife of Rameses II), using photographs taken by Guillermo Aldana for the Getty Conservation Institute after the completion of its spectacular restoration of the tomb's decoration in 1992. Together with the remains of her stone sarcophagus and other items of her funerary equipment, a film and an architectural model, this reconstruction provides visitors with detailed information about the tomb.

The Museo Egizio in Turin is lending 246 of its finest objects to this exhibition. Additional pieces come from the RMO's own collection, as well as from the Egyptian collections in Brussels, Copenhagen, Amsterdam and

Hildesheim. The Turin Museum provides some important material from Deir el-Medina and the Valley of the Queens to the exhibition, while the RMO's own collection was acquired largely in Abydos and Saqqara. In this way, the *Queens* exhibition complements the Leiden collection perfectly. The permanent Egypt display has been renewed and it is reopening at the same time as the exhibition, so providing ample incentive for people to visit Leiden during the coming months, and see the collection (with many new pieces previously not on display) in combination with the *Queens* exhibition, which will run until 17 April 2017.

Catalogue: Olaf E. Kaper (ed.), *Koninginnen van de Nijl: Macht en schoonheid in het Nieuwe Rijk (1539-1077 v.Chr.)*, Leiden: Sidestone Press 2016; ISBN 978-90-8890-399-1; e-book (PDF): ISBN 978-90-8890-402-8. An English edition may be prepared at a later date. ■

> [National Museum of Antiquities](#)



A reconstruction of the costume of Queen Nefertari was prepared at Leiden University for the exhibition. Photograph: Fania Kruijff

Reopening of the MANN

Egyptian Collection of the National Archaeological Museum of Naples

— Rosanna Pirelli, *University of Naples, l'Orientale*

On 7 October 2016, the Egyptian collection of the MANN was reopened to the public after a long period of closure, due to the need to refurbish rooms and showcases and to adapt them to new safety criteria. Inaugurated in 1821 by the director of the museum, Michele Arditi, who exhibited it in the *Portico dei Monumenti Egizj*, the collection originally consisted of two main nuclei: the eighteenth-century collection of Stefano Borgia, and that belonging to the nineteenth-century traveler Giuseppe Picchiati. Over the years, new monuments and documents, deriving from excavations in Campania and from small private collections have been added to the original nuclei.

Consisting today of about 2,500 pieces, the collection is significant not only for the intrinsic value of many exhibits, but also for the historical and documentary value of the collection as a whole. It is indeed one of the oldest evidence of that interest in the "Orient" and the "exotic" which led - among other things - to the formation of large collections of near-eastern

antiquities, which flowed into the major European museums during the late eighteenth and early nineteenth centuries, including the then-Bourbon Museum in Naples. Based on the long and fruitful collaboration between the MANN and the University of Naples 'L'Orientale', a project was born in 2013, which included a reassessment of the exhibition criteria and a reorganization of the showcases and objects. This took into account both modern museological trends, and the new documentary and Egyptological data that emerged during the work. The exhibition arranges the museum's Egyptian holdings around the following themes:

- Pharaoh and people
- The tomb and grave goods
- Mummification
- Religion and magic
- Writing and crafts
- Egypt and the Mediterranean

The theme of the collecting of Egyptian antiquities and the history of the museum's Egyptian collections, which was so central to the earlier installation of the galleries, is not

overlooked. It is addressed in two introductory rooms, significant new information having arisen from the study of unpublished manuscripts by Georg Zoëga (consulted through a collaborative project with the Museo Civico Archeologico at Bologna, and the Royal Library in Copenhagen) and through additional archival research.

Designed to provide for the full range of those interested to ancient Egypt (including children), the exhibition has a series of explanatory panels - wide in themes but simple in form - which will be enriched in the next months with supplementary information delivered through multimedia platforms and, over a slightly longer timescale, an updated scientific catalogue of the entire collection.

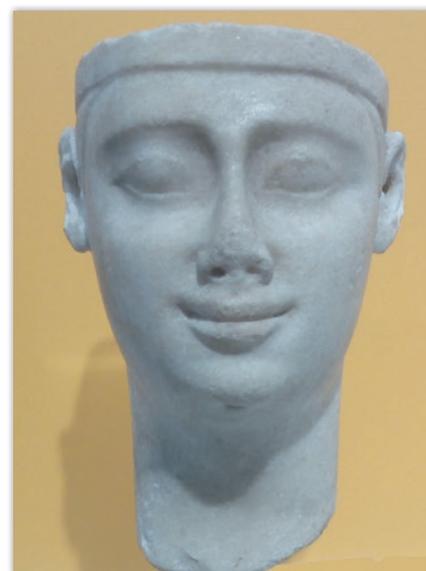
To date a short guide of the exhibition has been published by Electa, in Italian and English : *Guide to the Egyptian collection in the MANN*, Mondadori Electa S.p.A., Milano, 2016, 175 pp. ■

> [MANN](#)

A general view of Room XIX: Pharaoh and people.



A "Votive head" of the Ptolemaic period.



Ramesses the Great in Karlsruhe Germany

Ramesses. Divine ruler of the Nile. 17 December 2016 - 18 June 2017

— Anna Gnyp, curator assistant, Department of Antiquities Badisches Landesmuseum Karlsruhe

He surpassed everything that former kings have done, as Ramesses II wrote about himself in an inscription at the Luxor Temple. He was indeed a record holder, fathering more than 100 children and being deified in his own lifetime. He ruled Egypt for over 66 years, longer in verified years than any other Pharaoh. His diplomatic talent was crowned by the world's oldest surviving written peace treaty, which he negotiated after the famous Battle of Qadesh with the Hittites. He demonstrated his imperial power by covering his empire with enormous temple complexes, such as Abu Simbel and his memorial temple, the Ramesseum at Thebes. Nevertheless, in spite of all this, the Ramesside period has been treated poorly in terms of exhibitions. Therefore, this project is intended to fill the gap and, for the first time in Germany, the Badisches Landesmuseum Karlsruhe is dedicating a large special exhibition to Ramesses the Great.

In order to paint an overall picture of Ancient Egypt in the time of Ramesses' reign, the exhibition focuses not only

on the king's life, but also on society, administration, religion, intercultural contacts and art during the Ramesside period. It brings together a superb selection of treasures from across European collections: nearly 270 objects from not only German, but also foreign collections such as the Musée du Louvre, the British Museum and Museo Egizio in Turin. Alongside monumental statues and stone reliefs, the exhibition also features colourful inlays used to decorate the Pharaoh's palace, diplomatic letters to Egypt's allies and objects that indicate foreign influences over Egyptian society.

Visitors will enter through a temple-like structure, arriving in a gallery of pharaonic statues, providing an introduction to royal symbolism. From there they will proceed to the inner sanctum, with objects addressing Ramesses' relationship to the gods. Other rooms provide information about how the state was organized and how Ramesses II executed his building projects.

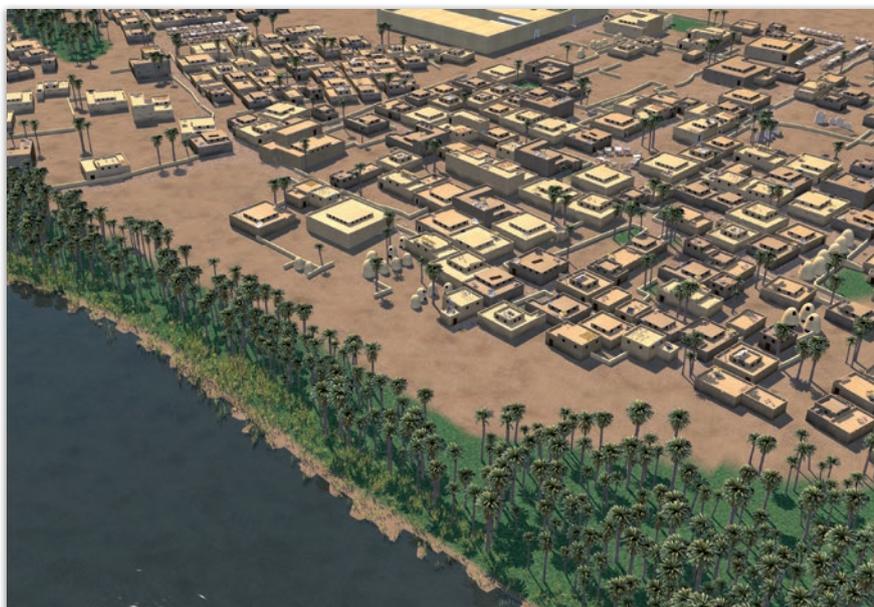
During his reign the pharaoh not only built an extraordinary number of monuments, he even built his own capital: the city of Pi-Ramesses (modern Qantir) in the east Nile delta. The exhibition will present the latest research results of the excavations at the city of Pi-Ramesses and will, for the first time, show a scientific reconstruction and 3D visualisation of Ramesses' city. The famous battle of Qadesh will also be retold in an extraordinary media installation. A huge projection will explain the detailed depiction of the battle at the Great Temple of Abu Simbel.

The visitor will thus obtain an extensive view of a fascinating personality and his time: Ramesses as family man, general, pharaoh, architect and god. ■

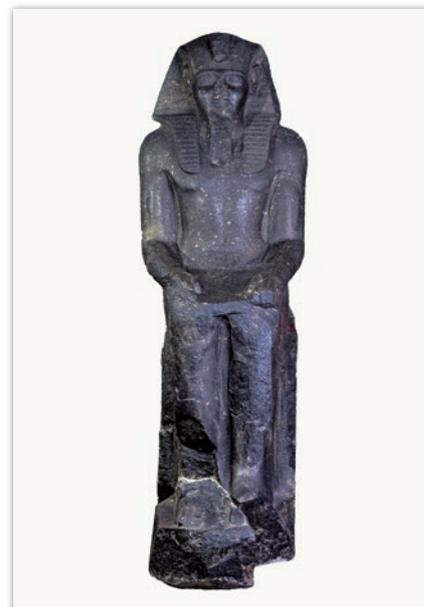
> For questions contact [Lars Petersen](#) (project curator)

> [Landesmuseum](#)

3D visualisation of Pi-Ramesses © [artefacts-berlin.de](#)



Statue of Ramesses II from Tanis (Université de Strasbourg) © Pascal Disdier/CNRS/UNISTRA/UMR7044



Gold and the Gods: Nubian Jewelry in Boston

— Denise Doxey, *Museum of Fine Arts, Boston*

The Harvard University-Boston Museum of Fine Arts Expedition excavated royal cemeteries at Kerma, el-Kurru, Nuri, Gebel Barkal and Meroe, provided the Museum of Fine Arts with the best collection of ancient Nubian jewelry outside Sudan. Highlights are featured in *Gold and the Gods: Jewels of Ancient Nubia*, on view until January, 2017. The exhibit opens with the Classic Kerma era, when jewelers produced distinctive quartz crystal beads coated with a beautiful translucent turquoise glaze. Larger beads were used in jewelry while smaller beads were affixed to leather garments. An unusual necklace found in a man's burial combines locally made carnelian and glazed quartz beads with Egyptian faience beads and an Egyptian cylindrical amulet made of silver.

A large section of the exhibit focuses on the Napatan period. The tombs of Piankhy's wives produced spectacular amulets including a stunning rock

crystal orb topped by the head of Hathor in gold, a crystal pedestal with the head of Amen as a ram, a gilded silver criosphinx seated on a column, and a gilded silver Hathor nursing a queen. From the same tombs comes a group of large faience pendants including *menats*, winged scarabs, deities, and nude, winged goddesses with human or leonine heads. An electrum collar from the time of Shabaka, made in two pieces with removable hinges, features an applique of a solar god with outstretched wings. A winged Isis appears on a pectoral of Amaninatakelepte, rendered in gold sheet with a carefully chased bead net dress, wig, and jewelry.

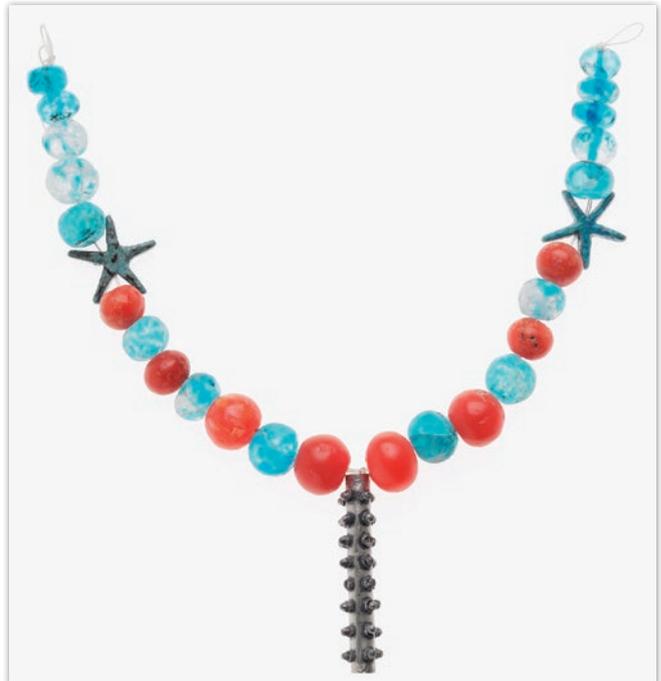
Meroitic jewelers were innovators in glass working and enameling, and goldsmiths created new designs incorporating repoussé, chasing, granulation and elaborate wirework. A hinged bracelet from a queen's

burial at Gebel Barkal (c. 250-100 BC) exemplifies their skill. In the center, dark blue fused glass surrounds a gold appliqué figure of Hathor, while the surrounding border features a pattern of raised gold lozenges and enamel in translucent blue, reddish purple and opaque greenish blue. Meroitic jewelers produced a variety of earrings including large studs with cloisonné, enamel, granulation and other applied decoration and ear wires with complex three-dimensional pendant beads with enameling and granulation. The favorite type of finger ring was a signet ring with chased or engraved designs. Less common are rings with three dimensional cast bezels, such as a silver ring featuring a ram's head and unusual silver ring in the form of a rearing *uraeus*. ■

Hathor-headed crystal pendant, 743-712 B.C., gold, rock crystal. Harvard University - Boston Museum of Fine Arts Expedition. Photograph © Museum of Fine Arts, Boston



Necklace with cylinder amulet case, 1700-1550 B.C., silver, glazed crystal, carnelian, and faience. Harvard University - Boston Museum of Fine Arts Expedition. Photograph © Museum of Fine Arts, Boston



Conservation of Egyptian artefacts at Rostock University: Seven Ægyptiaca from the Heinrich Schliemann-Institut für Altertumswissenschaften



— Antje Zygalski, Cologne Institute of Conservation Sciences

The Cologne Institute of Conservation Sciences (CICS) of the University of Applied Sciences Cologne hosted seven Egyptian objects during recent years, while they were conserved by students of the institution's "Objekte aus Holz und Werkstoffen der Moderne" and "Gemälde, Skulptur, modern Kunst" courses.

These pieces came from the collection of Rostock University, more precisely from the Heinrich Schliemann-Institut für Altertumswissenschaften, which contains Egyptian, Greek and Roman artefacts. The Egyptian ones comprise three mummy masks, one model granary, two coffins, and a coffin lid. Most of them were found in Abusir el-Meleq under the direction of Otto Rubensohn (1867–1964), who excavated this area during 1902–7. They arrived at the University through a donation from the Deutsche Orient-Gesellschaft in 1906.

In almost all cases, the material remained in storage for nearly hundred years and exhibited but rarely, with climatically-inappropriate storage conditions causing significant deterioration. When examined,

the mummy masks were heavily deformed, while the wooden objects were suffering from fungal infection and loosened joints, the result of different modes of shrinkage, as well as showing traces of faunal infestation. On all objects these had led to losses of polychromy and delamination, creating large vacant areas between layers and reduced adhesive bonding. Thanks to the initiative of curator Jutta Fischer in 2010, a project was undertaken jointly between the University of Cologne (for Egyptological aspects) and the University of Applied Sciences Cologne (for conservation aspects).

For conservation work, the objects were given to students on specialized courses based on the main areas of

Granary model, Middle Kingdom, Abusir
© University Rostock



damage suffered. The mummy masks and coffins were given to those focusing on painted material, given that their paint was the principal issue at hand. The granary model and the coffin lid, because of their unstable or already detached joints and extensive losses of wood caused by insects, were dealt with by wood-specialists. The project was formally completed on 6 June 2016 by the reopening of the collection after the conserved objects were returned to Rostock. ■

> Viewing of the collection is possible once a week for two hours, or for groups by prior appointment. All queries should be directed to [Dr Jutta Fischer](#).

Coffin lid of an unidentified person, Late Period, Abusir el-Meleq © University Rostock



Integrated Egyptian objects in the study exhibition of the University Rostock © University Rostock



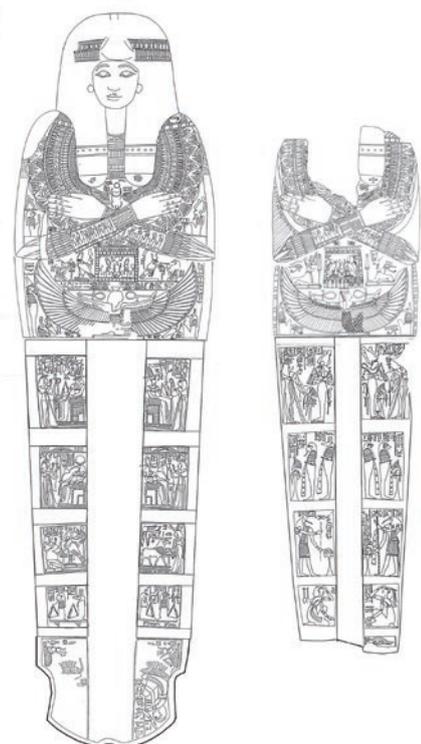
Ta-Bast: The temple singer of Aarhus (II)

— Rogério Sousa, principal investigator, Centre of Classical and Humanistic Studies, Coimbra University, and Vinnie Nørskov, associate professor and museum director, Museum of Ancient Art and Archaeology, Aarhus University

Cooperation between the Gate of the Priests Project (University of Coimbra, Portugal) and the University of Aarhus (Denmark) has allowed the documentation of the coffin assemblage of Tabasety, comprising one mummy-cover and one coffin, with the aim of integrating technical studies carried out on the burial equipment, and information provided by decoration of the pieces.

The examination of the burial assemblage reveals that the coffin and the mummy-cover were crafted together, surely under commission, to be used by the Chantress of Amun, Tabasety. The quality of the pictorial work is excellent, clearly inspired by the naturalistic style from Ramesside tomb decoration. Stylistic criteria suggest a date around the beginning of the 21st Dynasty, which is consistent with the results provided by the scientific

Burial assemblage of Tabasety (lid and mummy-cover). Drawing by Rogério Sousa



analysis of the burial equipment and the human remains (indicating a date between 1320-910 BC).

In terms of research, the burial assemblage of Tabasety provides a unique opportunity for integrating the results from the medical examination of the mummy with information derived from the burial equipment. It is interesting to note that despite the rather ineffective mummification methods carried out on this corpse, the mummy was 'improved' by using large quantities of mud to restore the shrunken flesh. The limbs, the head and the torso were thus packed with mud before wrapped in linen. The medical examination previously carried out on the human remains revealed that Tabasety lived most of her life with severe chronic pain, as a result of a traumatic event that probably occurred during the later years of her childhood. Despite having been significantly disabled, she had a long life and the quality of the craftsmanship of her burial assemblage suggests that she enjoyed a special status in the priestly community of the temple of Amun.

The study of this burial assemblage is particularly important to understand the first stages of the typological development of coffin decoration during the 21st Dynasty. The Gate of the Priests Project will publish the material in cooperation with the University of Aarhus. During the documentation of the objects, it became clear that conservation and restoration in modern times has led to the addition of a number of intrusive features, our drawings being prepared so to exclude them. It is intended that further studies will be carried out on the human remains, wood and textiles included in the burial assemblage.

Together with the conceptual framework used to describe the burial equipment, these studies will provide narratives and contexts for the design of a new display of Tabasety's mummy and equipment. ■

Coffin of Tabasety (lid). Photo by Rogério Sousa

